

FEBRUARY 1, 1949

THE Art digest



Fox Island, Maine by Marsden Hartley. Lent by Addison Gallery to Boston Institute. See Page 12

THE NEWS MAGAZINE OF ART

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A Modern Viewpoint

By Ralph M. Pearson

More About Mexico

One feels Mexico as he rolls along its excellent highways or dusty side roads past its Indian villages, its ruins, its modern cities. It is a feeling, a kind of emotional realization, of an underlying Mexican culture based on the arts that has penetrated down into the land and down into the people who have lived on that land for a thousand years. It strikes chords of tribal memories long untouched by our folk experience and, as the meanings dawn on conscious mind, they shock by their contrasts with our life patterns.

In Mexico the arts are in history and in the people. There they are, visible—in ruins of Toltec and Aztec temples, in 400-year-old churches, in carvings, in pottery, in the unspoiled beauty of a hill-gripping cluster of thatched-roof huts, in some of the hand-made things used today, in murals and in music and the dance.

North of the Rio Grande art is not in our soil; it takes costly artesian drilling to find it in our people; it is well hidden in our department stores. And yet, with supreme irony, we Americans, in certain sections of our Southwest, consider Mexican-American citizens our inferiors and unwelcome neighbors; we segregate them and their children as we do the Negroes.

The younger Mexican painters are carrying on the native tradition, but their themes have changed from the epics of the famous triumvirate to the personal and more immediate. They are largely independent of Paris and its revival—partly because they have seen little of its art but also because of their deep roots in Mexican life. Among them there is almost no concern with the abstract and its values. They are interested in realism, often brutal realism. Popular support for their work has been gaining steadily for a dozen years (while Government support has declined). Fifteen years ago, according to Inez Amor, sales of contemporary painting ran around 100,000 pesos annually (most of this going to Rivera); today they average 2,500,000 pesos.

The artists of Mexico, I was told by a well-informed source, want to see European and American art. Their only opportunity to do so is through exhibitions sent in by dealers or brought to them by visiting artists. Their Government has no funds available for the importation of general exhibitions; nor has our State Department since its cultural wings were clipped by Congress a year ago. We also should see much more of their art by continuing the excellent program started by the Museum of Modern Art in 1940. I urge consideration of such a highly important cultural interchange.

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The Art Digest



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February 1, 1949

The Art Digest

Vol. 23, No. 9 February 1, 1949

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The Art Digest is published semi-monthly October to May and monthly June to September by The Art Digest, Inc., at 116 East 59th Street, New York 22, N. Y., U.S.A. Peyton Boswell, Jr., President; Marcia Hopkins, Secretary; H. George Burnley, Business Manager. Entered as second class matter Oct. 15, 1930, at Post Office of New York, under the Act of March 3, 1879. Subscriptions, \$4.00 a year in U.S.A.; Canada and Foreign, \$4.40; single copies 35 cents. Change of address: Send both old and new addresses and allow three weeks for change. Not responsible for unsolicited manuscripts or photographs. Editorial and Advertising Offices, 116 East 59th St., N. Y. 22, N. Y. Telephone PLaza 9-7621. Indexed in Art Index.

Art for Israeli Museums

SIR: On behalf of the American Artists for Israel, I want to thank you for the ART DIGEST's very sympathetic and understanding review of the American Artists for Israel exhibition current at the Jewish Museum.

I know that you will be interested to know that since the opening of the show, we have received several more contributions from leading painters which will further enhance the value of the collection. We are making an effort to contact out-of-town artists of repute and I am certain that when the collection is finally shown in the Israeli museums, Israel will be treated to a true cross-section of tendencies in American art.

—ELIAS NEWMAN, Chairman,
American Artists for Israel.

Wants Stieglitz Material

SIR: I am preparing a biography of Alfred Stieglitz and am desirous of collecting letters from him, as well as anecdotes, and any other material pertaining to him. I am also preparing a volume of letters and other writings of John Marin. I would be grateful also to receive whatever Marin letters or other documents that are available. All material will be carefully returned by registered mail. Photostats of originals will be welcome in all cases.

—DOROTHY NORMAN,
124 East 70th St., New York.

The Church and Art

SIR: I can assure you that we are all deeply grateful for Jo Gibbs' intelligent and sympathetic article and your fine editorial in the Jan. 15 ART DIGEST, concerning the statue project sponsored by the Liturgical Arts Society. I need hardly tell you what an uphill climb this is, but if we all pull together something can eventually be done in a positive manner.

—MAURICE LAVANOUX, Secretary,
Liturgical Arts Society.

Valid Art Reporting

SIR: The ART DIGEST is one of the few remaining links with valid art reporting for us out here in the hinterland—honest, unbiased, clear and concise.

—LENARD KESTER, Los Angeles.



Woman Dancing to a Harp

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Chicago Art News

By C. J. Bulliet

CHICAGO:—Haitian Nuns and Rehearsal in Trinidad, the one sacred and the other pagan, both by Lucile Leighton, are outstanding in the exhibition in the new picture galleries at Mandel Brothers department store by six members of the Musarts Club of Chicago.

Musarts is an association of women, limited in number, chosen for special talents as either painter, sculptor, poet or musician. The half dozen exhibitors at Mandel's are June Cannon Brown, Fannie Fremmel, Irene E. Gordon, Lucile Leighton, Ann Roman and Jane Steiner.

World Dances and Dancers, drawings and watercolors by Carl Werntz, are on exhibition through January and into February at the Honolulu Academy of Fine Arts, Hawaii. Background for that fact is one of the beautiful stories of devotion that stud art history.

Werntz, founder and proprietor of the Chicago Academy of Fine Arts, died in Mexico City, Oct. 27, 1944, leaving an estate of \$146,127 to his widow, Millicent Werntz. She had been his co-worker and efficient aid in founding the academy in 1902, and building it, from a small start, to a real rival of the huge school of the Art Institute of Chicago.

After 30 years, the Werntzes decided their academy was firmly enough established and their bank account sufficiently large to justify an extended vacation. They left the academy in charge of an efficient lieutenant, and for four years skirted the Equator, Carl resuming his painting and drawing which he had almost completely neglected. They visited hundreds of ports along the Equator in both the Pacific and Atlantic Ocean. They developed a particular interest in the dances of all nations and peoples. Carl's pencils and brushes were constantly at work, and he turned out thousands of sketches and a large number of finished pictures.

Then, in Mexico, in 1944, Carl suddenly died. Mrs. Werntz, broken up for a time, finally decided to resume her travels, only this time to show the world the work Carl had done. She has staged many exhibitions in the last four years in Europe, the United States and a few island ports. The present Honolulu show is her latest.

Eleanor Coen, a talented young artist from down-state Illinois, is working her way out of a downpour of prizes and assorted honors that started in her student days at the Art Institute in the early '40's and has continued to this day. Evidence is on the walls of the Palmer House galleries, where she is having a one-artist show.

Simultaneously her husband, Max Kahn, is having a show farther north, across from the Drake Hotel, at the gallery of the Associated American Artists. Mr. Kahn and Miss Coen, who go on long painting trips together into Mexico and the Spanish-American regions of Southwest United States, paint similar scenes and peoples from the same tubes, but differ sharply in their psychologies.

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The Art Digest

PEYTON BOSWELL

Comments:

Resurgence in New England

NEW ENGLAND, initial cultural center of a new and vigorous nation, has lately, under the directorship of its youthful and progressive museum directors, been re-asserting its claim to leadership—even in competition with the towering giants of Manhattan. The historically important Thomas Cole exhibition, which just closed at the Whitney Museum, had its inception in Hartford. This fortnight, aside from the Boston Institute's survey of American painting of our century (see page 12), two valuable exhibitions of sculpture, stressing modern materials, are holding the stage to the north.

The Addison Gallery of Phillips Academy, directed by Bart Hayes, one of the most intelligent showmen in the museum field, is presenting a show called "Material and Immortal," comprising 70 works of art of translucent and transparent substances by 15 modern artists—on pedestals, on the walls or suspended from the ceiling, according to the nature of each object. At Yale University's Art Gallery, headed by the enterprising Charles Sawyer (formerly of Worcester), there is an exciting display of "Sculpture Since Rodin"—beginning with the French master's *Thinker* and including such modern expressions as John Flannagan's *Triumph of the Egg* and Brancusi's *Bird at Rest*.

In an age when milady sheathes her legs in a coal-tar derivative and sets her table with wood plastics, these two exhibitions stress the possibilities of new materials for artistic expression.

Says the New Haven *Register* of the Yale exhibition, which is augmented by the Miller Collection showing the interrelation of modern art and architecture:

"One must be prepared today, in visiting such a show, to revise one's conception of the word sculpture, to give it wide berth—wide enough to include figures made of sheet metal; steel cut or bent, and perhaps painted; wires used to add mobility and swing and sway; slate cut in flat slabs to hinge or hook into place when assembled into standing constructions; incised plastics, oxidized tin, and bronze used in new ways, although cast by the most ancient method known to man, the 'lost wax' process."

In other words, Lamont Moore, who made the selections, has emphasized the free use of materials by the modern artist.

Whether or not you accept these works within the traditional definition of sculpture, one must admit they follow the primary sculptural law—the application of design.

The Addison exhibition went much further than Yale in material freedom, starting with such pioneers as Gabo, Pevsner, Moholy-Nagy and Archipenko, and including Toni Hughes, I. Rice Pereira, George Green, Emmy Lou Packard, Hesketh, Zahara Schatz, Claire Falkenstein, Emmanuel Vivanian, Leo Amino, James Davis and Daniel Massen.

Writes Director Hayes: "My purpose in assembling this show is a two-fold one: primarily to explore the nature of work, in these translucent mediums in order to discover if there is a new aesthetic which is possibly emerging from our modern environment in which neon lights, glittering juke boxes and television provide such a strong visual impact. Secondly, to integrate the show with our own teaching in order to point out to the students of Phillips Academy that the world in which they find themselves is bound to create

its own art forms, just as other civilizations have created theirs.

"At least twice within the recorded history of Western civilization, man has visibly crossed the border which divides his solid appearing environment from the world of the spirit. He concealed the structure of Byzantine architecture with the intangible colors of mosaic; he converted the heavy stones of the Romanesque church into the mystical glass of the Gothic Cathedral.

"In his search for inner truth, modern man has penetrated the structure of solid matter and finds there space and energy of which his five senses give him no inkling. Has the modern artist found in the product of the laboratory a means to give aesthetic conviction to this search?"

The answers to all these implied questions will, of course, be found in time and democratic thought—in the meantime it is comforting to know that the famous phrase "Banned in Boston" is losing its validity.

Expensive Honors

HENRY VARNUM POOR's appeal, as chairman of the painting jury for the Pennsylvania Academy, to the artists of the nation, asking them to support the national annuals, has won considerable support (see Dorothy Drummond on page 9). However, there is another side to the picture. While some prominent artists feel it lowers their prestige to submit to jury action, many others find the expense prohibitive, especially in view of the percentage of chance against them. For example, Harriet Ryner of Indiana writes:

"Poor's advice is excellent, but the expense involved in getting paintings to national shows and back is often pretty stiff. It is particularly so for those living away from the major art centers, where the majority of the big shows are held.

"When you consider: express to and from; entry fees (refunded or not); charges for receiving or collecting; unpacking crates; insurance; box storage; listing fee; c.o.d. charges; and the return trip with or without acceptance; each is comparatively a small sum, but it all adds to an impressive total. It would be a great help if some logical solution could be made. Not a variation of 'charitable aid,' but a reasonable program, one that does not involve so many in-between steps."

A good beginning might be for art associations to stop trying to finance their exhibitions through entry fee revenue. A nominal fee is fair, but lately we have seen artists charged as much as \$5 for the tenuous honor of submitting to a jury that has been instructed to accept "only 75" exhibits from a possible entry list of 1,000. Such odds would not tempt even the greenest sucker at Hialeah. A logical solution would be for the association to have local art lovers underwrite the mechanical costs of the exhibition, and place the entry fee revenue in a prize-pool. That would make a fair gamble.

* * *

LOS ANGELES DOES IT AGAIN:—The morning the second form of this issue went to press, we received the following flash from Arthur Millier of the Los Angeles *Times*: "Los Angeles set the national record for paid attendance at the traveling exhibition of paintings from the Berlin museums—161,141 people paid admission Jan. 4 through Jan. 22 to see the 'salt mine' treasures at the Los Angeles Museum. Runner-up cities were New York, 146,322; Chicago, 144,785; Boston, 128,018." The net take from this exhibition will be used to provide food, shelter and clothing for the children of Germany, an idea that originated with Millier and this commentator—since it is untenable that the sins of the fathers should be saddled on the sons.

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Los Angeles Events

By Arthur Millier

Los ANGELES:—Despite cold and rain, 113,593 people at 30 cents apiece had seen the Berlin paintings here through Jan. 19 with three more days, the last a Saturday, to go. County Museum officials expected the final count to be near 150,000, which would be top for the country. You know we Angelenos always have to have bigger figures than anybody else. However, the exhibition did bring many people to the museum who had never set foot in it before.

The great show also turned up the man who actually discovered the paintings in the salt mine at Merkers. He is Don Ornitz, 28, a free-lance commercial photographer of 11761 Ocean Park Ave., Los Angeles. As a combat photographer he was assigned to photograph the gold hoard, to show GI protection. He photographed the sacks and ingots, then nosed around in other rooms and tunnels and found another cavern, this one full of paintings.

Ornitz didn't recognize the first paintings. Then his buddy helped him lift a big one. It was Manet's *The Green House*. They looked further, soon knew they had found a priceless treasure of art. A colonel, unnamed, told Ornitz not to bother his head "about a bunch of paintings." But the combat photog, who had already shot the films from which the enlargements that accompany the exhibition were made, set up the Manet and shot that. He told his story before this enlargement in the museum here.

When his captioned photo reached the Army news pool in Paris, correspondents rushed to Merkers and the story of the art treasures soon broke. With Ornitz in this adventure were his sergeant, Robert Currie, now of Los Angeles, and a jeep driver, Pfc. John Weber, an Ohio boy.

The Copley Galleries, Beverly Hills, followed their Man Ray retrospective with one of Max Ernst's paintings. Your reviewer liked the early ones, such as the tiny *Sun and Sea*, and late ones like *A Beautiful Day*, the kind which are practically abstract and stress Ernst's fine color and design. But the surrealist stuff leaves me ice-cold. So do the poems which appear in a little book published by the galleries. The book also contains many of those cryptic praises with which surrealists scratch each other's backs. The ART DIGEST would never print the proper word to describe this written rubbish. Ernst, with his sensitive, sun-tanned face, blue eyes and lively painter-wife, was on hand for the opening.

A much more impressive retrospective exhibition, to my taste, was of 50 years of portrait paintings by S. Seymour Thomas, at the Pasadena Art Institute through Jan. 30. Thomas, who has lived near Los Angeles since 1915, has painted the big men of church, education and science of this region. California Institute of Technology lent, among others, the large picture of its "Big Three," Drs. Arthur A. Noyes, Robert Millikan and George Hale.

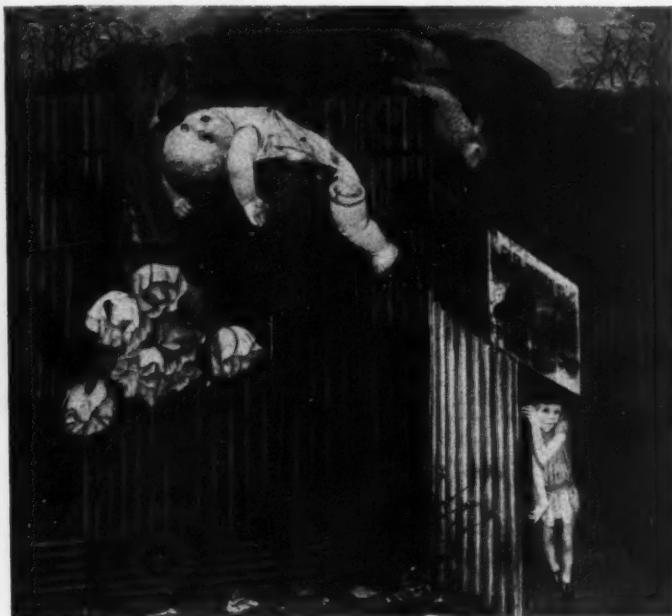
The Art Digest

THE ART DIGEST

Vol. 23, No. 9

The News Magazine of Art

February 1, 1949



Junk Yard: HENRY KOERNER. Temple Medal



Survivors: KARL ZERBE. Schiedt Prize

Accomplishment and Experiment Pace Pennsylvania Academy Annual

By Dorothy Drummond

PHILADELPHIA:—Coming as it does on the heels of the "Tempest on the Potomac" (see editorial, ART DIGEST, December 1, 1948), the 144th Annual Exhibition of Painting and Sculpture at the Pennsylvania Academy of the Fine Arts is of more than usual interest.

In time to catch all who might send work in to the juries, Henry Varnum Poor, chairman of the Painters' Jury issued this pertinent plea: "To the end of keeping open juried shows as alive and representative as possible, I would like to remind artists that a show cannot be better than the sum of the work it is chosen from. But artists have been killing open shows by refusing to send work in to a jury. We need those big shows to keep pace with the genuine and diversified talents that are developing in American art. The Painters' Jury for the 1949 Pennsylvania Academy show is: Isabel Bishop, George Grosz, Yasuo Kuniyoshi, and Hobson Pittman. It is an open-minded, fairly catholic, fairly intelligent Jury, so if you have a good canvas try sending it in. If it is not accepted it's only five artists you need to be mad at, and you can keep on knowing they're wrong. But by sending it you will keep open, democratically juried shows alive."

How many of the jury submissions would have been turned in if Poor's appeal had never been issued cannot, of course, be determined, but, judging by the stimulating quality of the show, which is more than half (54%) jury selected, odds are heavily in favor of a truly fine response. There is about the Annual a combined sense of accom-

plishment and experiment—of work issuing from well-recognized, mature studios, and that coming from promising younger artists more venturesome in spirit.

Years have passed since "The American Scene" gripped the native brush. Time, also, had elapsed since a majority of our painters went in for "social comment." The present chaotic condition of the world and its peoples, however, is again to the fore, this time on an inter-

Silence: SAUL BAIZERMAN



national rather than a national scale. It is, in fact, social comment with a difference. What the artist has to say is less topical and less local; also, it is expressed in terms of painting rather than in terms of easel illustration. It crops up as poignantly in an abstraction, *Inquisition*, by Jimmy Ernst, as in a more objective *Winter Soldiers* by Mitchell Siporin.

It even weaves itself into the fabric of three of the honor winning pictures: *Junk Yard* by Henry Koerner, accorded the top award of the Temple Gold Medal; *Survivors*, an encaustic by Boston's Karl Zerbe, winner of the J. Henry Schiedt memorial prize; and *Her World*, Philip Evergood's Carol H. Beck medal canvas.

Junk Yard is a fantastic medley, semi-surrealist in flavor. The brown background mass of junk high piled behind the greens and blues of a corrugated iron enclosure is a composite of strange heads and shapes with a white toy lamb spilling over its side; while, against the corrugated surface, a limp white doll and artificial flowers drape over a weeping brown head.

Survivors is less fantastic and more grim. A gray, gnarled old woman is paired with a small child to give, against a background of suggested historical structural shapes, the sense of a world facing its new life only with the very old and the very young; a world from which the middle generation has disappeared. And all this is said, not by a writer or a cartoonist, but by a man who is skilled in the handling of pigments.

Evergood's *Her World* also has poig-



Voluptuous Object: MITZI SOLOMON. Awarded Widener Medal

nant undercurrent of social comment. A young Negro girl, leaning on a wood fence, peers questioningly against the squalid background of dark shacks that seem to float between the blue of sky and the green of grass.

All three compositions are paint-worthy, a fact not always true of the earlier American phase of the painter's social comment.

Matching these awards are three others less caustically inclined. The Jennie Sesnan medal goes to Maurice Sterne for a seascape, *Sea, Sand and Wind*, softly opalescent in feeling; the Walter Lippincott Prize to Max S. Wilkes for a well executed and more academic *Girl Resting*, head on hands; and the Mary Smith Prize, which yearly singles out the "best" painting by a resident woman artist of the Philadelphia area, to Catharine Grant for a sensitively painted seashore vista of little nuns against a shrine suggestion.

In the field of sculpture three awards were made. The George D. Widener memorial medal goes to Mitzi Solomon for *Voluptuous Object* a provocatively turning female figure carved in stone and relying upon the live flow of buxom form. Two honorable mentions, each carrying \$125, singled out William Talbot's abstract curve and line analysis of *Mother and Child* and Saul Baizerman's simply handled head, *Silence*. As in the painting division, honors thus cover both extremes and touch a middle trend in contemporary art thought.

Much the same comprehensive coverage is felt in the Annual as a whole. Landscape, for instance, runs the gamut from Edward Hopper's *Solitude*, a lonely white house in uncut dry grass beside the outward gray rush of an empty highway, to William Palmer's *Shimmering Summer*, a long green segmented horizontal semi-abstraction.

Horizontality, in fact, is noticeable in many of the paintings, whether they deal with *Tenements at Night*, as does Joseph Friebert, or *Red Scow* by Zoltan Sepeshy and *Melons and Bottle* by Stuart Edie.

Angularization, also, claims its adherents, dominating such compositions as Ethel Magafan's *The Clothes Line*, Abraham Hankins' *Fisherman's Port*, Antonio Martino's *East Manayunk* and even Frederic Taubes' *Fortuna*.

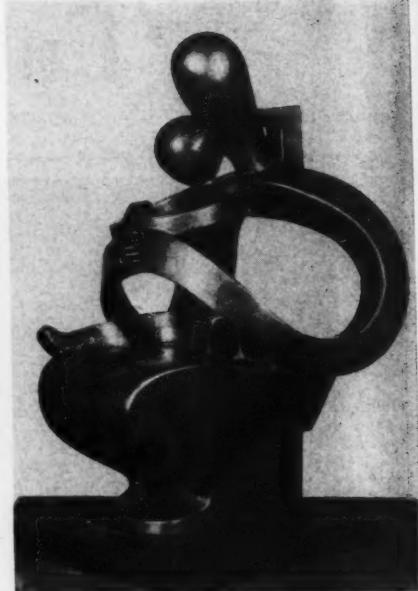
Briskness is another general characteristic—a briskness that brushes aside attention to detail. Occasionally there is a romantic trend, touched, as a rule by sadness, as in Hobson Pittman's *Reflected Moon* with its piercing human loneliness, and Martin Jackson's *Place of Echoes*, a composite of honeycomb cities. At times the art mind reverts to semi-religious subject matter and historical throw-back, as in *Crucifixion* by Xavier Gonzalez, Raymond Breinin's *Angry Night*, Chagall's *Ghetto* and Fred Nagler's *From Afar*.

The same trend toward mystical exploration in paint underlies *Death* by Franklin Watkins, one of the studies for the two murals now installed in the home of John P. McIlhenny.

Thoughts and emotions also play around oppression, couched variously in realistic, abstract, and surrealist art idioms, and spearheaded by Felix Ruvolo's *The Monarch* and Russell Twigg's *Dictator*. Similarly, urge to shock and to hurt motivates such compositions as Kurt Seligmann's *The Virtue of Alexander*, Ivan Le Lorrain Albright's *And Man Created God in His Own Image*, and Sternberg's *Superstition*.

Realism and surrealism occasionally draw close to each other, and even combine in John Atherton's exquisite *Fishermen's Chest*. Realism, in fact, proves itself as effective as any of the less traditional phases of contemporary paint manipulation in Andrew Wyeth's *Wind from the Sea* that blows sheer net-and-bird patterned lace curtain to reveal the sea; in Walter Stuempfig's *Still-life with Squash* in which inanimate objects are enlivened by hands holding a bowl; and in Joseph Hirsch's contrast-conscious *Father and Son*.

Fletcher Martin, on the other hand, is a realist who goes in for the abstract in *Flight*, with swift angles of white



Mother and Child: WILLIAM TALBOT

gulls' wings, against dark crags.

That the impact of the abstract has had telling effect on the work of more objective-minded painters is further demonstrated in the handsome color-form simplification for pattern purpose of Martin Friedman's *The Fiesta*.

The Ben Shahn influence is strongly felt, while Shahn's own big *Silent Music*, a deft black line skeletonization of musicians' chairs and music stands against opalescent background, again unites the abstract and the realistic.

Taking the sculpture section as a whole, it shows that, within a period of less than a generation, art in this country has turned from laughing baby fountains and dancing nymphs to basic seriousness both in subject matter and its accompanying handling of form. Experimentation with many different media, including direct work in steel, continues to lend new life, and to suggest yet unfulfilled potentialities as in *Scavenger* by Theodore H. Roszak, and Juan Nickford's *Bird*.

The big exhibition piece returns in such entries as Walker Hancock's *Suddenly a Light*, the monumental classic head by Edmond Amateis, and William Zorach's female figure *Invocation*.

The range and variety of contemporary sculpture is further indicated in the presence of such opposites in composition as the compact polished stone *Clown* by Jean de Marco and the intricate standing three-figure *Battling of Life* carved in lignum vitae by Koren der Harootian. Perhaps even more diverse, however, are such pieces as *Racing Cyclists* by John Hovannes, which answers the downward lunge of realistic riders by an abstract reverse track curve; and the bristling two-figure bronze combat of Milton Hebauld's *Battle of the Amazons*.

Larger than it has been for several years, the 144th Annual presents well over 300 paintings, and more than 83 pieces of sculpture, with an astonishing minimum of dross. Perhaps Poor's warning is due for national repercussions. (Until Feb. 27.)

Frede Vidar Returns

FREDE VIDAR is having his first New York one-man show at the Associated American Artists Galleries after a ten-year absence from the New York scene. Viewing his recent oils and drawings, one is keenly aware that this city has been much the poorer by not having had access to the paintings of the intervening years, or to have witnessed the transition of this gifted artist.

The last decade of war, unrest and tragic confusion has had a tremendous influence on Vidar, who spent years in actual combat; in his recent paintings, he concerns himself with the aftermath and devastation of war and tends towards religious themes, sensitively executed with strong emotional overtones. Both distortion and symbolism are employed in his strongly conceived compositions, yet acutely realistic effects are achieved.

Vidar calls himself an "iconographic-expressionist," and certainly his symbolic, realistic painting is both representative and personally expressive. He builds his compositions on simplified planes, fills them with delicately rendered figures, and applies vibrant pigment thickly and wetly to attain vivid translucent qualities and beautiful textures.

Vidar's war paintings are some of the most powerful this reviewer has seen, and all of the horror left in the wake of battle is graphically expressed in *Manilla No. 4*, an oil depicting a group of broken tragic people . . . weeping women, starving children, soldiers and priests. In the religious group of broken, tragic people . . . a stern Pope with an over-sized hand symbolizing power of faith, is exceptional, as is the somber, very sensitive *St. Clemente, Rome*. Also notable is *Canal in Brooklyn*, a departure from the war and religious themes, and *Ego*, a self-portrait of the artist.

The exhibition continues through February 12.—MARYNELL SHARP.

Canal in Brooklyn: FREDE VIDAR. At Associated American Artists



The Bridge: HENRY KOERNER

Henry Koerner Continues His Success Story

FOR A THOROUGH EVALUATION of Henry Koerner's present show at the Midtown Galleries one must put courage before heart, and production beyond pride. Otherwise the prolific flow of subject-matter in his work intrigues beyond further observation, certainly at first look. Koerner is beset with ideas. His obsessions, based solely upon nature, are universal in message and language. "He is not annoyed with people, but with the conditions that surround them," Director A. D. Gruskin says. "Imagination and perseverance keep him steadily searching; he never stops to rest in the rush of work."

It is obvious, also at first glance, that

Koerner is continuing to develop in stride. His successes have followed on the heels of ovations received but a year ago when his paintings appeared in this country, introduced at the Midtown and rapidly demanded by museums throughout the country. Since he first came from Vienna in 1939, gallery visitors have come to look for this painter with the Breughel-like scope of talent, wit and observation. The latest honor—Temple Gold Medal at the Pennsylvania Academy for *Junk Yard* (see page 9)—together with the canvases in this show indicates a surging ahead in color and directions as well as amazing productivity.

Drawings, no less, are individual gems in the setting of the show. From details of a cemetery in Brooklyn came the final painting, *Monument*; fine studies of poor Tennessee farms and garish Coney Island scenes contribute rare touches to large allegorical conceptions in oil. A bare tree stump, a gilded broken-winged cherub, a dump-heap are all parts of a whole, painted unflinchingly into texturally brilliant passages.

The more stilted pink-stepped *Pigeons* is overshadowed by the textural effects and tenderness of *June Night, Child's Bed* and *The Tie*. They are brave, very brave, and if there are elements of frustration in the content of *The Bridge*, *Showboat* and *Barker's Booth*, they are deeply human documents as well. (Until Feb. 12.)

—MARGARET LOWENGRUND.

Burlin in Minnesota

Paul Burlin arrived in Minneapolis last month for three months of teaching at the University of Minnesota, marking the beginning of a new art instruction program under which artists of various persuasions will conduct advanced courses in painting. He will be followed by Ralston Crawford and Arnold Blanch.





April Showers: ABRAHAM RATTNER

Boston Institute Surveys American Painting

By Lawrence Dame

BOSTON.—In an ambitious project not aimed at implementing its blast against "double-talk and confusion" of a year ago, Boston's Institute of Contemporary Art has opened a show of 50 pictures called "American Painting in Our Century." Carping critics have seized upon this as an excuse to belabor the Institute for not going further than a mere exhibition in clearing the confusion which still exists despite the manifesto. Yet the Institute has come up with an illuminating catalogue, written by Frederick S. Wight, and, not mentioning the aforesaid ukase, it does essay a gentle analysis of art currents since the reportages of John Sloan, George Luks and their ilk and the 1913 furore of the Armory show with its European innovations.

While by no means brushing aside the powerful influence of social protest and expressionism on present-day art, the Institute does conclude that the modern

movement, "an overlying experience, a discipline in structure and in ideas," has developed individuality, new testings of new freedoms and new strength for romantic tendencies which it feels are uppermost in our painting.

"The development of individuality is the most significant factor at the present moment, a sign of maturity, and the best harbinger of the time to come," declares Mr. Wight.

With this, the Institute stresses through its hangings what has gone on before. As usual, no 50 paintings could express the whole picture, nor can some of these be called the best specimens of individual artists' work.

Peter Blume's *South of Scranton*, for example, does not have the allure it had when painted in 1931, containing as it does a rock curiously like that in his most recent canvas and also an unrelated half-section devoted to sailors playing some queer sort of leapfrog round a mast. Today it can be assailed

for lack of balance and coherence and at the same time, with the rock now moved in his latest piece to the center with additional elements of ruin and construction making a logical whole, it does indicate the artist's progress.

Franklin Watkins' *Fire Eater* of 1933-34, so often reproduced effectively, now appears to be about as glamorous as a faded, threadbare Paisley shawl. Surely it was a whimsical touch, garnering space that might have been used otherwise more effectively, to insert a nude by Morris Hirschfield. Yet the primitive note sounded by Horace Pippin with his *Holy Mountain* swarming with Rousseau-esque beasties is delightful and softens some of the impact of harsher, socially-conscious exhibits. Karl Knaths does not fare too well in a maritime abstraction against the dynamic contrast of a Feininger marine. Yet to see Knaths fulsomely, one need only go a few steps up Newbury Street to Boris Mirski's, where a large Knaths display is attracting hundreds.

Nostalgic to an extreme, and not always giving the thrills of yesteryear, are works like Grant Wood's *American Gothic*, with the two gnarled faces seeming more than ever caricature of the magazine cover variety.

If there are conspicuous lacunae, they probably occur in the surrealist branch of American art. Tchelitchew comes close to this with his fish bowl and there is, of course, a faint blend of surrealism with romanticism in Walter Stuempfig's *Two Houses* of 1946. It is good to study Jack Levine's *String Quartette*, with the wondrous texture as fresh as in 1937, and it is a little sad to meditate upon the fact that this Boston artist had to leave his home town to gain success in Manhattan because folks here couldn't take him at that time. Another Boston painter—and don't think the young ones aren't seething because they are not in the show—is Karl Zerbe, whose symbolic owls occupy a composition not so cluttered as some of his later works and not so good as some others.

George Grosz is wisely represented not by the familiar war pieces, but by a picture of a bewildered child wandering in a storm which seems to tell of current world confusion. Abraham Rattner's kaleidoscopic woman with an umbrella, which unfolds along with her face into zigzag segments of umbrellas, is one of the most interesting pieces, just as exciting today as in 1939, a work any painter of the now would be glad to point to as his own.

The familiar things like Loren MacIver's doodling sidewalk hopscotch pattern and Aaron Bohrod's poverty-themed *Landscape Near Chicago*, 1934, are good to see again if only for purposes of comparison with what has gone on recently.

Surely it seems obvious that, while many of the older exhibits have become dated, there is a general questing vigor as an overall spirit of this show. It could be called romanticism in the Institute's bold fashion. It could be called a reflection of a national urge to tell old things in new ways, to be original. It can definitely be stated, as

[Please turn to page 31]

The Art Digest

The Red Cart: STUART DAVIS



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Fruit of Arp

"BUT WHEREAS the fruit of the plant, the fruit of the animal, the fruit in the mother's womb, assume autonomous and natural forms, art, the spiritual fruit of man, usually shows an absurd resemblance to the aspect of something else. Only in our own epoch have painting and sculpture been liberated from the aspect of a mandolin, a president in a Prince Albert, a landscape. I love nature, but not its substitutes."

So wrote Jean (Hans) Arp and, if we ignore the obvious argument that other arts in civilizations older than that of Europe also liberated art from naturalism, his statement remains a convincing argument for and about his sculpture, now being shown at the Buchholz Gallery.

So much has been written about Arp and dadaism that it is most interesting to consider the fact that this is his first American show. There are nearly 30 exhibits (dated 1932-1948) and while they vary in size, intent and form, a consistency of approach and purpose is obvious. Through them all is seen Arp's desire, successfully expressed, to create sculptural objects that have the convincing "reality" of actual objects in nature.

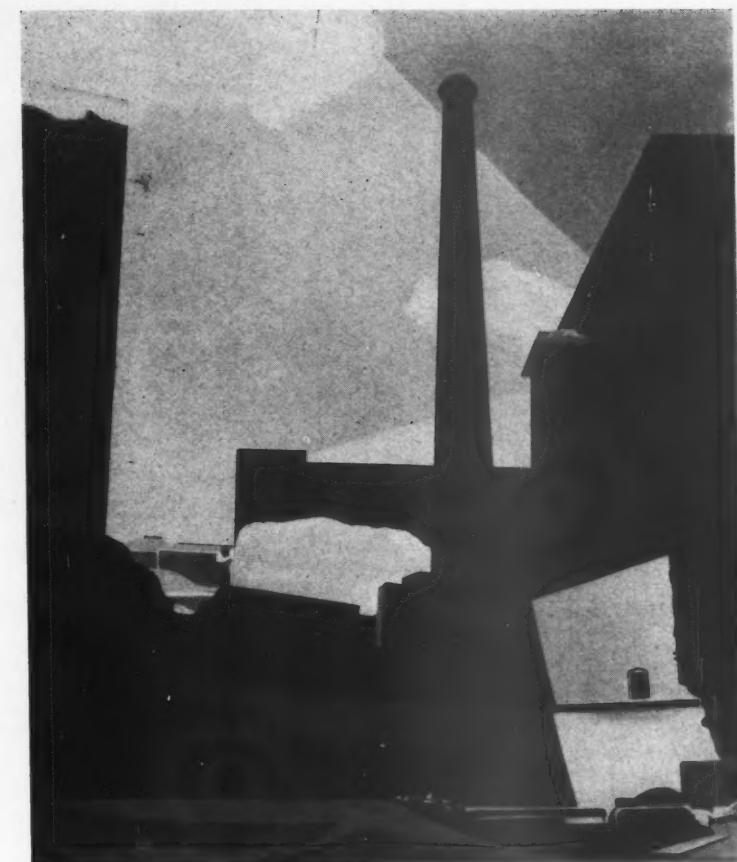
With such an ideal it is not surprising that Arp blends or compounds in strange intimacy the forms of man with those of animal and plant life. As an innovator whose influence is seen and often unknowingly accepted in applied arts, furniture and utensils, Arp is of course important, but what this exhibition further illustrates is the pleasure to be found in his simple sculptural forms, unaggravated by the complexities seen in the work of so many younger modern sculptors.

The white marble *Silent*, for example, is just that, a hushed form sensually and intellectually satisfying. (Until Feb. 12.)—JUDITH KAYE REED.

Dream of the Owl: HANS ARP



February 1, 1949



Improvisation on a Mill Town: CHARLES SHEELER

The Disciplined Art of Charles Sheeler

THE QUALITIES that make Charles Sheeler a distinguished painter who combines the fundamental approaches of the abstractionist with that of a realist to create pictures that speak eloquently to admirers of both schools are clearly illustrated in his exhibition of recent paintings, at the Downtown Galleries.

His fourth exhibition in the 18 years since Sheeler became associated with this gallery, the current display reveals marked differences in style and palette. *Manchester Canal*, one of the best works (lent by the Currier Gallery), is a tranquil composition, almost Dutch in mood. In its seemingly prosaic reporting, it is a faithful portrait of a not-too-striking scene but, as in the best of Sheeler's work, this devotion to fact and detail is only a surface characteristic. The actuality of the painting is more than the sum of its well-studied parts; rather it is a distillation of all such scenes, composed with insight aided by disciplined pruning and judicious selection.

Far more vibrant in color and mood are such works as *Catwalk* and *Incantation*. Brilliant color, crisp delineation of areas that define the hard shapes of machine-made forms make up these works. Strong essays in a familiar idiom, they lack the subtly-different quality of Sheeler's other paintings. *Amoskeag Mills No. 2*, on the other hand, utilizes multiple perspective to produce a painting that cloaks a fa-

miliar American scene with a dramatic Italianate aura. Even closer to a strange kind of drama is *Improvisation on a Mill Town*, a study in flat pattern and color that makes forms more silhouetted than real or transcendent.

The tempera paintings, which comprise half of the exhibition, include a 1923 barn scene from the Whitney Museum and its more recent counterpart, *Barn Abstraction*; the very fine *On a Theme of Farm Buildings* from the Miller Collection and an excellent small still life. (Through Feb. 12.)

—JUDITH KAYE REED.

Dynamo of Production

ANOTHER PICASSO SHOW "for the young collector" is being presented at the Perls Gallery, this time a retrospective. Every period of importance in the career of this dynamo of production is there, in what Director Klaus Perls describes as a "miniature" survey.

From 1900, pen-and-inks, pastels and watercolors tell the story of development to the cubist *La Liseuse* of 1909. Browns and grays of this period go to brighter intensity of color in the 1920 abstracts, the classical-type drawings, the early surrealists of the '30s, the mixed abstract and classical (*Portrait of Dora Maar*) and finally the brilliant improvisations of recent years. The last date listed, 1944, is *Nature Morte* (oil) and it is far from morte. (Until Feb. 26.)—M. L.



Mount Corcoran: ALBERT BIERSTADT

Corcoran Traces Century of American Tastes

THE ROMANS had a proverb for it—*De gustibus non disputandum est*, and since there is still "no disputing of tastes," the Corcoran Gallery has made it the subject of the first important loan exhibition since its founding, eighty years ago, "for the encouragement of American art."

Eleanor Swenson, associate curator of the Gallery, has spent a very busy year assembling the show and preparing a scholarly catalogue and labels that trace 100 years of American taste, from Cole and Quidor to Marin and Maurer. Divided into ten-year periods, from 1830 to 1930, the paintings are accompanied by contemporary comments that are frequently fascinating.

Tuckerman was ecstatic over the work of Church: "Unhampered by pedantic didaction, acquiring his own style, patiently working from careful observation, he produced pictures of the greatest beauty and interest." The artist's *Niagara Falls*, included in the show, brought \$12,500 at the J. Taylor Johnson sale in 1876.

Bierstadt didn't lack appreciation either. George Sheldon, writing in 1879, said that "it soon became fashionable for gentlemen of means who were founding or enlarging their private galleries, to give Mr. Bierstadt an order for a Rocky Mountain landscape, and during at least ten years the artist's income from that source was princely." Bierstadt assured a commission from Founder Corcoran by naming a mountain after the wealthy banker and art patron.

In the 90s, when Hovenden's *Breaking Home Ties* was breaking popularity records (Isham said it "is as good a picture of the kind as has been painted in the country. . . . The sentiment rings true."), Homer's work was called "crude" and "ugly." The difference now in insurance rates on the former, and the latter's *Fox Hunt*, hanging together, would tell another tale.

In 1888 Clarence Cook reported the public's reaction to Sargent as "amused vexed, indignant at the ugliness, the awkwardness, the fantastic defiance of convention shown in the treatment of

the subject." He continued: "We wish we really knew what Mr. Sargent really is as a painter. He wears so many masks and plays with ill-concealed delight so many tricks that it is impossible to guess what sort of pictures he would paint if he were working on a desert island with no one to astonish, no one to confound, and no one to assure him that he was born to make Titian and Velasquez forgotten." Forty years later Suzanne La Follette said "Eakins was the best portrait painter of the time; Sargent the most famous."

The Pathetic Song by Eakins and Sargent's *Portrait of Mrs. Henry White*, just given to the Corcoran, demonstrates the accuracy of the later verdict.

Meanwhile, people are going to go right on liking what they like when they like it, as they have since long before *De Gustibus* was put into words.

Mrs. Henry White: SARGENT



Variations on Albers

JOSEF ALBER'S preoccupation with clean-cut form, space and line has led him to pristine depths. The cool precision, the amazing restraint and calm measured beats which produce such work as Albers does, must only evolve through years of considered thought and much self-discipline. It has fallen to two galleries to show his paintings at once, to bring out the scope of these arrangements. They can be seen, grouped with knowing foresight, at the Janis and the Egan galleries, simultaneously.

At Egan, work dating from 1928 to the present is shown. Those first black and white sand-blasted plastics, like ivory piano keys reassembled, must surely have led to the larger overlapping shapes of the gray, white and black compositions which follow. It is evident that the 40 or 50 sketches Albers is reported to make before he paints his picture are meticulous in small variations, in order to finally achieve such finely defined contrasts and combinations in endless succession.

At Janis, the same idiom is repeated within a changing frame, variegated by changing hues from passionately warm to penetrating cool depths. Purple, vermillion and blue make a startlingly different impression on the senses than unusual blacks and grays bordered in cerulean, or a handsomely constructed *Dark Gray Repeated in the Center or Neutral Gray Margin and Center the Same*, as they are listed in the catalogue. They all make sense—toward maturity, serenity and unimaginable poise. (Until Feb. 12.) (Reproduction on page 18.)—MARGARET LOWENGRUND.

Winning Women

A representative sampling of the varying talents and interests of members of the Catherine Lorillard Wolfe Art Club was presented in the Club's 52nd annual exhibition, held at the Barbizon Plaza last fortnight. Among the prizewinners were:

May Cuneo, Club prize for still life in oil, for her vivid arrangement of *Old Boots* and fruit; Dorothy H. Drew, portrait prize for her large composition, *Sonya*; Ruth Sexton Thompson, watercolor still life prize for a bold and fluent *Flowers*; Louie K. Griffith, watercolor prize for *A Night at the Carnival* and Grace E. Rich, landscape prize for *New England Church*. Honorable-mentioned were pictures by Anna Morse, Marion Gray Traver, Josie Van Inger and Nell Boardman.

Other outstanding works included Helen Savier Dumond's restrained landscape studies; Martha Tristani Marec's strong and colorful Long Island and New England scenes; Florence Whitehill's watercolor report on New York's *Record Snowfall*, and works by Maria Lampasona, C. J. Durham, Louise Norbury, M. E. Albers, Helen McVickar and Hildegard Kropf.—J. K. R.

Correction

Due to a typographical error, the name of Gustav Rehberger was incorrectly spelled in the December 15 issue of the DIGEST. Rehberger won the anonymous prize for the most creative non-abstract painting in the Audubon show.

"Psycho-Realism"

EDNA REINDEL, well-known for her New England landscapes, fantasies, capable portraits and flower paintings, has moved to California where she has evolved a new style which she defines as symbolic, expressionistic painting, or "Psycho-realism." Examples are now on view at the Macbeth Gallery.

It is evident from the pictures that Miss Reindel, like most of us, has been brooding upon the fate of civilization under the threat of the atom bomb. Deserting her former crispness of statement and display of manual skill, she has turned to a looser, more fanciful idiom to present her sombre warnings and fears, in paintings called *Radioactive Mother and Child*, *Angels Weep at Los Alamos*, *Beast on Bikini*, and others. Many are impressive, such as the beautifully-drawn *Displaced Person* and *Praying Mothers* (see cut on page 18) but more lose their effectiveness because of their obvious derivation from the works of Henry Moore.

More original are the paintings of performing angels which have fluency of line and color, are abstractly drawn and in their spontaneous compositions have all the flash and lyricism of dance patterns. Also included in the large show (38 works) are examples of Miss Reindel's older styles and accomplishments: a good portrait of Ronald Colman and another of Spencer Tracy's daughter, Susie; a few landscapes and still lifes. Ten per cent of the proceeds from all sales made during the exhibition will be given to the Spence-Chapin Adoption Service. (Until Feb. 19.)

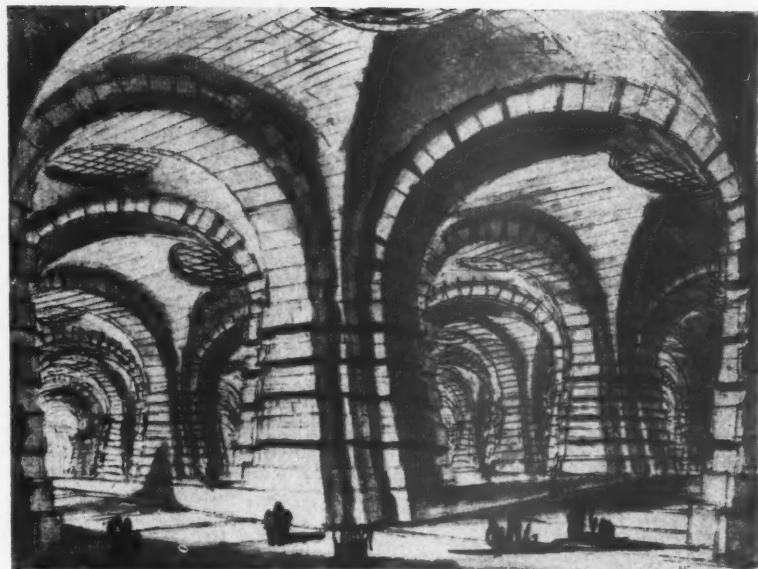
—JUDITH KAYE REED.

Maturity and Merit

IT HAS BEEN SAID of Morris Davidson that he knows most of the answers. A school of his own, three books on painting, many years of work behind him; it was to be expected Davidson would have a show of maturity and merit (at the Feigl Galleries until Feb. 5). His show has those qualities, with a few detractions, and surely there is a robust enjoyment of the medium. Davidson's *Painting for Pleasure*, published in '38, expresses the intrinsic philosophy of the painter-author himself, and his canvases attest to his zeal and to his enthusiasm, and knowledge.

An energetic freshness is present throughout the exhibition. It is hard to say why there is something pedantic about the paintings. "Ascetic" might be the word, especially about his sexless figure interpretations, which, while becoming an integral part of his semi-abstract patterns, leave a vaguely disconcerting lack—some quality still to be desired when there is any indication of realism in human form.

There is deeper feeling in *Fishing Fleet*, *Wharf* and *Evening Light*, and *Composition* is certainly one of Davidson's finest achievements in depth, arrangement and form. It seems Davidson's background of study of the moderns and the ancients is leading him inevitably in the direction of fundamental penetration, the painter's greatest asset and most convincing weapon. (Until Feb. 5.)—M. L.



Prison Interior: PIRANESI

"Lost" Drawings of Piranesi Exhibited

THE DRAWINGS by Giovanni Battista Piranesi, at the Morgan Library, form a really magnificent display. Added to the enchantment of these brilliant works is their answer to the query why so comparatively few of the artist's preparatory sketches for his famous plates seemed to be in existence. This group appearing from the private collection of the late Mrs. J. P. Morgan provides, with its 133 papers, assurance as to the existence of these sketches. As they are well preserved and include so large a variety of subject matter, it may be surmised that they were originally gathered as a unit from the artist's studio.

The drawings fall into definite groupings, both as to time and subject. The early ones were undoubtedly executed in Venice while Piranesi was working in the studio of Tiepolo. An example of this period, which reflects Tiepolo's roccoco style is *Gondola*, which, in its airy lightness, and graceful detail of ornament, seems to float lightly before one's eyes.

There are only a few sketches for the famous series of the *Carceri*, but these display not alone the artist's apparently inexhaustible vein of fantasy, but also his gifts of dazzling aerial perspective and his ability to suggest recessions of space. A curiously different group of drawings are studies of classical architectural detail—a Corinthian capital, an acanthus leaf, even a carefully modeled egg-and-dart molding—emphasizing his discipline of draftsmanship.

Although Piranesi added "Venetian Architect" to the title of many of his volumes of works, he probably executed few buildings, himself, but assisted in reconstructions and details. A large group of sketches are concerned with decorative detail for interiors, mantelpieces, candelabra, mirrors, etc., which display his incredible fecundity of invention. There are many other phases of this unusual exhibition, all revealing Piranesi's brilliant draftsmanship and beguiling fancy, as well as the fastid-

ious taste that selected only a few of these details for his later plates.

The scholarly foreword, by Felice Stampfle, and the careful documentation of the *catalogue raisonné* must be commended as important contributions to one's enjoyment of the exhibition. (Until March 19.)

—MARGARET BREUNING.

Encore for Philipp

JUST THIRTEEN MONTHS AGO, Walter Philipp had his first exhibition of clowns at the Artists' Gallery, after Hugo Stix had discovered his work hanging in the 3rd Avenue delicatessen where he was working as a waiter. It sold out on the opening day. The current exhibition at French & Company is his fourth, and it should be even more popular than the previous ones because his color is more charming, sophisticated and complex; his subjects more varied, imaginative, gay and wistful.

Philipp, who was once a clown himself, and the son and grandson of famous European clowns, once said "Inside me, I've got a thousand clowns that have got to come out—then I'll get around to those flowers and seas."

On the eve of his first success as a painter, his wife and adored companion died of cancer, and since then, Philipp says, he is not quite sure how things will come out—he starts to paint something and it turns out to be something else. And that's where the flowers come in. They are all over these new gouaches, forming painted frames, a cloud of color in the background, or just strewn here and there in the clown and circus compositions. The true Pagliacci touch and tenderness is complete. (Until Feb. 19.)—JO GIBBS.

Held Collection

The latest addition to Louis Held's well-known collection is the gouache *Philadelphia Street* by Morris Blackburn.



San Ludovico by Donatello

Honored Visitor

A DISTINGUISHED VISITOR of imposing mien and brilliant appearance is currently installed in a suitably impressive black velvet "niche" at the Wildenstein Galleries. Donatello's heroic statue of San Ludovico has a dual mission—he represents his country's gratitude to ours, and he also serves as a fund raiser for the restoration of war-destroyed monuments in his native Florence.

San Ludovico has been plagued with considerable frustration during the past four and a quarter centuries. An early work showing strong Gothic influence and Donatello's first large figure in bronze, it was commissioned by the Parte Guelfa in 1423 for a niche in the church of Or San Michele. But when the political star of the Guelphs descended and the Medici took over 26 years later, Or San Michele was turned over to the guilds. San Ludovico was replaced by a Verrocchio and moved high above Santa Croce's main doorway.

A hundred years later, in his life of Donatello, Vasari wrote: "Over the door of Santa Croce there is still to be seen today a San Ludovico in bronze five arm-lengths high, the work of his hand; of which, when he was reproached with having made a sorry statue and perhaps the least good thing that he had ever done, he said that he had done so on purpose since San Ludovico was a sorry fellow to have given up his kingdom to become a monk."

A combination of the Vasari yarn

plus a position where it couldn't be seen very well gave the statue little honor until it was taken down and placed in the Santa Croce Museum in 1908, when it was re-evaluated at more nearly its true worth. After war-time hiding, a few tests were made that led to a very delicate and complex cleaning. The solid green color, compounded of over 400 years of verdigris and petrified dust, gave way to dazzling gold. Americans are the first to see it restored to its original glory.

Upstairs, the fifth floor galleries are hung with more Italian visitors—122 paintings from the 19th century. So far as the grand tradition in Italian art is concerned, this part of the show is of more academic than artistic interest, but as such it is very interesting indeed, filling a yawning gap in our knowledge of European painting of the era. Of the only two artists whose work is well known here, Monticelli is strangely missing, and Boldini is represented by two typically elegant, long-legged ladies of high fashion.

The largest and strongest group is by Signorini, whose Daumier-esque *Room in the Women's Asylum*, sharp-focus little Leith street scene and sunlit *Piazza of Settignano* are particularly rewarding exhibits. Giovanni Fattori's simple, broad treatment of unusually elongated little horizontal canvases such as *The Rotonda of Palmieri*, *Silvestra Lega on the Rocks* and *The Net Menders* are welcome among the romantic and the rococo, as are Cabianca's *Young Nuns* and his brilliant little *Carrara Marble*. Giuseppe de Nittis worked closely with the Impressionists in Paris, as might be guessed by his *Under the Viaduct*, which looks quite like an early work by Monet.

More in accordance with what one expects of the place and period are Induno's rather stylish *Dressmaker's Apprentices*; misty, romanticized portraits of lovely ladies by Cremona, Ranzoni and Mancini.

Conclusions, if any, might include the observations that the Italians, too, were fascinated by light; that they were most successful when working in small areas, and that the 19th century was the 19th century everywhere but a little more so in Italy—which is only just, considering the fact Italy had more than a fair share of the corner on art for more than 500 years. (Until Mar. 5, admission 60 cents.)—JO GIBBS.

Braque Retrospective

A definitive, retrospective exhibition of the work of Georges Braque, the first to be held in this country, has opened at the Cleveland Museum where it will be on view until March 13, after which it will come to the Museum of Modern Art (Mar. 20-June 13).

Dr. Henry Hope, head of the art department of the University of Illinois, assembled the show from American, French, Swiss and South American collections—altogether 114 paintings, drawings, collages, sculptures, and even Braque's notebook of maxims. Dr. Hope has also written a book on the artist to accompany the exhibition, which will be reviewed when it comes to New York.



David by Michelangelo

Michelangelo Here

ANOTHER CELEBRATED GUEST from Italy arrived in Washington in time for the inauguration. Michelangelo's five-foot marble David came from the Bargello in Florence, via the United States cruiser *Grand Canyon* with pomp and circumstance all along the line, and was installed in the National Gallery with due ceremony on January 16. Aside from the lovely high-relief tondo, the "Pitti Madonna," which was lent to the Metropolitan some three years ago, it is the first piece of sculpture from the hand of Michelangelo to come to this country, and it is the first free-standing statue to be seen here.

Some think the work was originally intended for a niche figure for the tomb of Lorenzo de' Medici, and some, including Vassari, think it represents Apollo, depending on whether you see a giant's head and a sling, or a rock and a quiver in the rough, unfinished parts of the stone. There is little doubt, however, that Vasari referred to this work when he wrote:

"After the capitulation of Florence, Baccio Valori, as the Pope's representative, was ordered to arrest some of the chief party-leaders from among the burghers. The court sent to Michelangelo's house to seek him, but his suspicions had been aroused and he fled to the house of a friend near-by. . . . When Michelangelo found himself reassured [of immunity if he continued work on the Medici Chapel], he sought first to win the favor of Baccio Valori. He made for him from a block of marble, three braccia high, a figure which represents Apollo drawing an arrow from his quiver."

It would seem that the inauguration was not the first time that this figure was involved in politics.

Warren Exhibits an American Panorama

THE CANVASES OF FERDINAND WARREN, Missouri-born painter of light effects and romantic overtones, are again on view at the Milch Galleries. Since his last appearance there in 1946, Warren has gained an increasing national reputation and is represented in many of the country's leading museums. The recent 19 oils being exhibited are the results of an extended trip that the artist took through the United States and keenly display the freshness of his viewpoint in projecting his impressions of various localities.

Whether Warren is depicting Pittsburgh or the mountain peaks of Colorado, he succeeds through a highly personalized approach in expressing the character of his diverse subjects; emphasis on powerful dramatic color and disciplined organization mark him as a skilled painter with a sound knowledge of his craft.

Particularly striking is his rendition of the New York skyline titled *Winter on the River*, with its compelling tonality and sensitive concept. The solidly constructed *Green Path*, rendered in rich vibrant colors, is also exceptionally impressive, as is *Prelude to Spring*, a quiet mood painting of snow covered mountains and trees. (Until Feb. 20.)

—MARYNELL SHARP.

Gifts to Cincinnati

The Cincinnati Art Museum has just received a large collection of French, English and Dutch paintings, plus a bequest of \$60,000 for the upkeep of the collection, from the late Mrs. Emilie L. Heine, according to Director Philip Rhys Adams.

The bequest was actually made in 1940, in memory of Mr. and Mrs. John Hauck, parents of Mrs. Heine, but under the terms of the agreement the museum did not take possession of the pictures until Mrs. Heine's death which occurred on Jan. 2.

Winter on the River: FERDINAND WARREN. On View at Milch Galleries



Latin Music # 1: ALBERT PELS

The Sculptural Solidity of Painter Pels

ALBERT PELS, whose paintings are on view at the Laurel Gallery, has developed since his last exhibition two years ago a highly personal form of expression. Instead of the usual device of giving his figures an existence in an apparent recession of space, he brings them forward, almost ignoring spatial depth, causing them to lean out of their frames towards the spectator. Another device which Pels employs to increase the effect of this projection out of the picture area is the painting of an inner frame around his canvases.

All the figures are solidly modelled in sculptural solidity. In fact, many of the preliminary sketches for the paintings are actual clay models. The solidity of these forms is increased by their heavy pigmentation so that at a distance they almost appear to be sculptures.

Much of Pels' work is concerned with "hot" music—drums, the tuba, the squeeze box and harmonica, the "honky-tonk" of the piano player setting the rhythms for jazzing. In *Downbeat Cuban Drummer* or the vociferous accordion player and singer of *Hallelujah*, the intensity of the performers makes itself appreciably felt. The oval and rounds of the various instruments have been skillfully incorporated as elements of the vivid designs.

While low notes prevail in most of the paintings, there are occasional flashes of vivid color—the Madonna-blue of the woman's mantle in *Lunch Time*; the gay color pattern in *Organ Grinder*; the sharp green in the canvas of *Newsboy*. Looking around the gallery, one must concede that the artist has been able to produce the effect of figures existing outside the area of their canvases. (Until Feb. 4.)

—MARGARET BREUNING.

Ritchie Goes to Modern

The Museum of Modern Art is to have a Director of Painting and Sculpture, and a good one, for the first time since James Johnson Sweeney resigned more than two years ago. Andrew C. Ritchie, now director of the Albright Art Gallery in Buffalo, will assume the new post next August 15, when he will take charge of all loan exhibitions and accompanying publications, among other things.

Born in Scotland but educated largely in this country, Ritchie returned to the University of London for post graduate work and his doctorate. Before the war he was connected with the Frick Collection. For his work with the Monuments and Fine Arts Section of the U.S. Forces in Austria, and for the organization of such exhibitions as the looted Dutch art which toured this country in 1947, he received the Legion of Honor from the French Government and the Order of Orange Nassau from Holland.





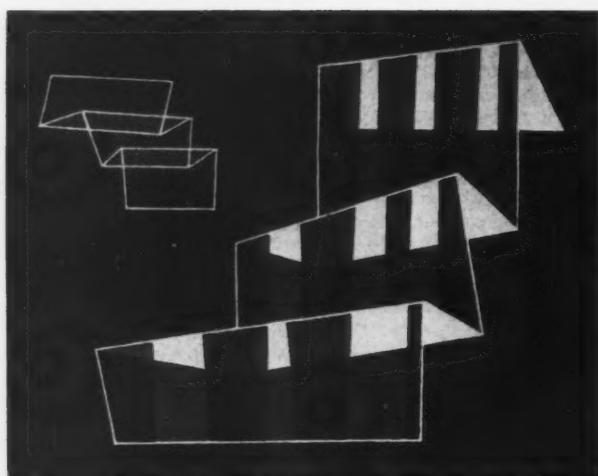
Young Woman: DONATO
At the Artists Gallery



Harlequin: ETHEL EDWARDS
At Grand Central Galleries



Three Dancers: JOHN HARTELL
At Kraushaar



Steps: JOSEF ALBERS. At Egan Gallery



Exotic: JOSEF SCHARL. At New Art Circle



Thoughtful: PENALBA
At Newcomb-Macklin



White Tree: GEORGE PICKEN
At Rehn Gallery



Praying Mothers: EDNA REINDEL
At Macbeth Gallery

FIFTY-SEVENTH STREET IN REVIEW

BY THE STAFF OF THE DIGEST

Fresh Approach of Picken

Conspicuous beside George Picken's signature on each canvas now to be seen at the galleries of Frank Rehn is the date: 1948. Quite an output for one year; and each, significantly, a stride ahead of past performance. Good, honest straightforward painting does not always grow into anything of depth as time goes on, but in this case there are decided jumps in transition, and a candid fresh approach which is bound to lead ahead.

New directions are especially seen in a strongly constructed *Quarry No. 3*, in *Eddie Condon's jazzed abstraction*, in *East River Rooftops*. The path is not altogether level along the line of march. It sometimes dips below, but on the whole the loosening process in both color and approach is highly constructive. (Until Feb. 12.)—M. L.

Donato's Expressionism

Louis Donato's third New York one-man show, now at the Artists' Gallery, is characterized by sensuous expressionism achieved through semi-abstract vigorous organization and robust color. Attenuated textures and forcible application of pigment result in vital landscapes and still lifes that mark a distinct development.

Donato attains cryptic, suggestive forms and structural depth through color rhythms broken by harsh black definitions. His paintings consistently reveal a fluidity of design and vitality that is both refreshing and beautiful. We found especially satisfying the still life, *Turtles*, with its vibrant color and compact organization. *Young Woman*, depicting a girl sitting at a table, is also strongly composed and colorful. Donato's recent work indicates that he is tending more towards the abstract in direction. (Until Feb. 11.)—M. S.

Painter from Nicaragua

Penalba, a Nicaraguan muralist, will return to resume his duties as Director of the Managua School of Fine Arts after the present exhibition of his paintings at the Newcomb-Macklin Galleries. Perhaps his wide travel, study and teaching background in some degree account for excellent performance in his painting, which, with some uneven notes, is mainly vital and warm in spirit.

The pensive mood of Penalba's portraits is touched off by a rugged technique and a rich palette. *Thoughtful* and *Little Boy* are especially in this category, while *Character Study* has great sympathetic depth. Nothing could more hauntingly follow one about than the startled eyes of an Italian war waif titled *Haunting* among the paintings. (Until Feb. 5.)—M. L.

Sculpture by Eaves

Sculpture by Winslow B. Eaves, at Contemporary Arts, is carried out in various mediums, in which the artist seems to be equally assured whether cutting direct or modelling. His work appears to be divided between rather

massive figures in which the sequence of planes is indicated rather than fully executed, such as *Inner Quest*, and graceful, rhythmic conceptions. It is possible that he is hesitating between choosing which direction to follow. *Seated Figure* attests Eaves' ability to incorporate flowing rhythms in an impressive unity. (Until Feb. 7.)—M. B. E.

George Staempfli Show

Nudes fashioned with a finicky pencil for detail and an unimaginative glance at the coyness of other surrealists' devices alternated strangely with fanciful animals and imaginary compositions of wit and grace in the first exhibition of drawings and watercolors by George Staempfli, at the Knoedler Galleries the past fortnight. Among the pictures which should attract the eye of an alert publisher looking for a new illustrator of fantasy tales, are *Collector's Castle and Bird in Gilded Cage*, both charming and skillfully executed compositions presenting unvalued-views of life in two mythical castles, and the series on fish, bird and insect life.—J. K. R.

Debut by Ethel Edwards

An exhibition that provides the excitement of line sensitively used; of color, richly and subtly explored, and of fanciful compositions that are visioned too well to be obscure, is presented by Ethel Edwards, at the Grand Central Art Galleries (57th Street branch).

Miss Edwards is the wife of painter Xavier Gonzalez, but her work reveals little of his style and is more closely allied in form to the abstract idiom employed by Romare Bearden, Balcomb Greene and others. It is unlikely, however, that any school has influenced the artist for long, for hers is a world of imagination and poetry that would naturally find expression outside the fact-seeking school of realists. In addition to the paintings, the exhibition includes a group of drawings that reveal even more strongly the artist's very personal and appealing attainments. (Until Feb. 12.)—J. K. R.

Uncompromising Scharl

Josef Scharl, Bavarian painter with an impressive European artistic background, is again seen on 57th Street at the New Art Circle Gallery with some strong oils which retain the strident colors and direct treatment of his former work. This self-exiled artist from Germany has not deviated in his simplicity of statement and basic emotional approach since coming to America in 1938.

Scharl is uncompromising when interpreting the life of man and his world; he shows the good and the bad of earthly existence with equal sharpness and clarity of vision. Scharl's peasant background and early environment of colorful folk art have influenced his flat patterns which suggest an elemental, almost primitive feeling. Exceptionally interesting is the slightly disturbing painting, *Landscape of the Seven Suns*, depicting, as we under-

stood it, the different transitional stages of matter. *Ecco Homo* should also be noted with its gaunt contours and haunting eyes. We liked especially *Garden of Herbs*, with almost mosaic quality. (Until Feb. 15.)—M. S.

Atmospheric Landscapes

Harry Salpeter begins his third year as gallery director with a show by Alex Redein from Hartford. This is Redein's fifth show, the second at these galleries. Quite atmospheric in quality and rampant in color are several landscapes, notably *Sky, Land and Water*, *Harbor* and *Wellfleet*. There seems to be a floating vagueness of execution, however, which does not substantiate a truly basic concept of rocks or interior settings. The true painter quality persists throughout, but a tightening-up process would be well in order to put over more forcefully canvases such as *Interior with Stove and Rocks*. (Until Feb. 19.)—M. L.

Color of Kerkam

Drawings and paintings by Earl Kerkam, at the Chinese Gallery, exemplify his gifts of drawing and color in figures and still lifes. A few early line drawings not only suggest Picasso, but serve as a point of departure for his personal development of linear design. Color is the *sine qua non* in Kerkam's figure pieces. Many of them possess a predominating hue that may for instance run all the gamuts of orange and yellow and reach into a rust red, the figure's face and costume alike sharing in these hues.

The strong contour lines of these paintings, a line which is synthetic rather than descriptive, define these figures and affirm the artist's accomplished draftsmanship. The still lifes have both color harmonies and striking contrasts. Some of the still lifes, while affording handsome patterns of opposing hues, appear just a few degrees removed from finished statement. (To Feb. 12.)—M. B.

Shirley Kessler Exhibits

Shirley Kessler, who is holding her first exhibition at the Barzansky Galleries, paints in a softly romantic style that she adapts well to landscape, city scenes and still life. Still uneven in quality, her work shows flashes of real sensitivity, as in the subtly-understated portrait of *Florence* and the characterization in *Ann*. Among the larger compositions a view of *Second Avenue*; the imaginative back-alley scene *From My Window* and *Winding River* are outstanding. (Until Feb. 12.)—J. K. R.

Pollock Hieroglyphics

There are textural surprises in Jackson Pollock's latest sailcloth panels; or, if they are not sailcloth there is nothing the rough canvas so much resembles as the dark and light colored sails in the Bay of Biscay or the Riviera—with wondrous and oft-repeated winding lines scrawled across them as if blown by the breezes of the sea. The longest panel in Pollock's show at the Parsons Gallery is a lively pattern of spirited black and white with clear touches of yellow, blue and an occasional red, marking time along its length. Of the Hieroglyphics School, this is an exciting display. It seems to

strive to eliminate spatial form in favor of line and surface interest alone. (Until Feb. 12.)—M. L.

Gottlieb Pictographs

New pictographs by Adolph Gottlieb are on view at the Seligmann Galleries. Lighter in palette than earlier works, the paintings again affirm the inventiveness, good color sense and decorative flair of their creator; but they also provoke the same old question: how do they fit into the concept of art?

To this viewer, at least, they seem merely skillful decorations that do not hold within themselves the power or portent of their significant titles. For example, *ashes of Phoenix* and *The Inquisitors* are strong and effective wall decorations but, growing out of no long-developed single cultural heritage, as did the abstract art of the Near East, and being too obscure and personal for wide interpretation, they would seem to belong to a minor stream of modern painting whose banks are limited and whose end is not much farther than its beginning. (Through Feb. 12.)

—J. K. R.

Scenes of Peru

Saddled llamas and the little vicunas of the high Andes, the strange rush canoes of fabled Lake Titicaca with and without their Indian owners, colorful Peruvian costumes and fiestas, pre-Columbian ruins and post-conquest monasteries are all grist to the mill of self-taught Antonio Rodriguez del Valle, who is holding his first New York show at the Toran Studios.

Del Valle was born within the shadow of the Misti Volcano in southern Peru, and he has devoted his life to recording the landscape and customs of his country in a literal, somewhat stiff, but often quite engaging manner. His *Fiesta de San Juan-Juli* is a particularly happy combination of subject and design. Peru exports few paintings these days, and this is an unusual opportunity to view the grandeur of its scenery and the picturesqueness of its people. (Through Feb.)—J. G.

Paul Christensen

Paul Christensen, who hasn't been seen on 57th Street since his debut exhibition seven years ago, is showing a very satisfying group of landscape and flower paintings, at the Koetser Gallery.

Spirited and fresh, executed in clean, vivid color the paintings share a flavor of wholesome romance and enjoyment of pigment that is good to see. Outstanding among them are *Red Barn and Marshes* and *The Breaker*, a strong and refreshing sea study. Less successful are some of the city scenes, but *Backyard Window*, with its charming peeping nude, and *Broken Bottle* hold their own well. The small *Flowers in White Vase*, is a gem of its kind. (Until Feb. 15.)—J. K. R.

Hartell in Contrast

Paintings by John Hartell, at the Kraushaar Galleries, possess a striking contrast, both in technique and content, yet all are carried out with the same assurance of craftsmanship. One group of canvases is executed in clarity of color with a gayety of witty ideas. One

would like to say that they have a whimsical touch, but it might suggest the dulcet notes of "Winnie-the-Pooh," while there is nothing saccharine in Hartell's work.

The other side of the medal is the group of paintings carried out in an ambience of deep, almost shadowy notes, from which the forms emerge rather reluctantly. Of this character are *The Embrace*, a symbolic conception, its powerful, dark arms encompassing the jagged contours of the brightly lighted cove, and *Chrysalis*, in which the forms embedded in deep color, seem to struggle out into full existence.

Much of Hartell's work gains its appeal through the skillful interplay of planes. For example, in *Three Dancers*, the focal triangle of figures receives intensity through the background patterning of angular planes in contrasted hues. Many other canvases might well be cited. (Until Feb. 19.)—M. B.

Bronx Artists Guild

The annual show of the Bronx Artists Guild, at the 8th Street Gallery last fortnight, fell below its usual standards, particularly in the oil section. The few modern touches were on the self-conscious side, and the more traditional works disclosed more ineptitude and lack of imagination than in previous exhibitions. Among the more rewarding subjects were *St. Mary's at Fort Madison, Iowa* by John Karpick, *Late Fall* and *Along the Hackensack* by Charlotte Livingston and *Old Cedars* by Rose Nedwill, all watercolors.—J. G.

New England by Mays

A New England of charming and peaceful demeanor is presented at the Ferargil Gallery where Maxwell Mays is exhibiting his bright and decorative "primitive" paintings. Pictures that should prove very popular include *Noon Train to Mountain Home*, a storybook painting, crisp and white with snow, that has much in common with Grandma Moses' well known work, and a large detailed vista that includes the *Congregational Church*. (Until Feb. 5.)

—J. K. R.

Portraits by Women

The National Association of Women Artists is holding a portrait exhibition at the Argent Gallery. Works that call for high commendation are: Greta Matson's *The Wedding Dress*, Lisa Polhemus' *Miss Shirley Hutchinson*, Edith R. Abbott's portrait of a boy, *Chester*, Leonebel Jacobs' *Mrs. Ruby Tong*, and *Honoraria* by Gene Alden Walker. (Until Feb. 5.)—M. B.

Stillman's Experiences

"Each painting is an experience of a different kind," explains Ary Stillman of his new work at the Bertha Schaefer Galleries. Surely that is the main impression. As non-objective expressions of melodic color, there is little repetition either in space elements or emotional impact. Like dreams, each canvas takes different form, and also like dreams, Stillman concerns himself with inner reality rather than surface ideas.

New World, the largest painting in the group, is fiery in reds and warm tones; *Ritual*, suggestive of some animal form, is of yellows and blues and

flowing lines against spatial areas which are well-contained within the canvas. One of the most interesting, *Heiroglyphic*, seems a Talmudic theme in which violet and white notes combine with more definite patterns. Six or seven "drawings" add, as well as lead, to the significance of these thought-provoking paintings; they are as finished as the oils, and as texturally complete. (Until Feb. 12.)—M. L.

Fuller Potter at Ferargil

Thick pigment and burnished color characterize most of the paintings by Fuller Potter, on view at the Ferargil Gallery until Feb. 12. With a special interest in portraits of children, informal and appealing studies, Potter achieves such likeable works as *Clover* who resembles a solemn Alice-in-Wonderland; a sensitive head of a pensive young girl; and *Danny*, which combines an American child with a Renaissance-flavored backdrop. Potter also shows a group of vivid still lifes.—J. K. R.

Columbian at Newton

Ricardo Gomez Campuzano, one of Columbia's most distinguished painters, was seen last fortnight at the Arthur U. Newton Galleries in realistic and validly executed scenes of his native country. Through various techniques, Campuzano, always the academician, adequately expresses in his brilliantly colored oils of gardens, villas and seascapes, the lush vegetation and sun feeling of the south. His carefully delineated paintings are delicately rendered and reveal the artist's facility in handling his medium.

Campuzano studied in Madrid at the San Fernando School, where he was elected a full member of the Royal Academy; since then he has enjoyed a wide artistic reputation in both Spain and Columbia.—M. S.

Brazil and U. S.

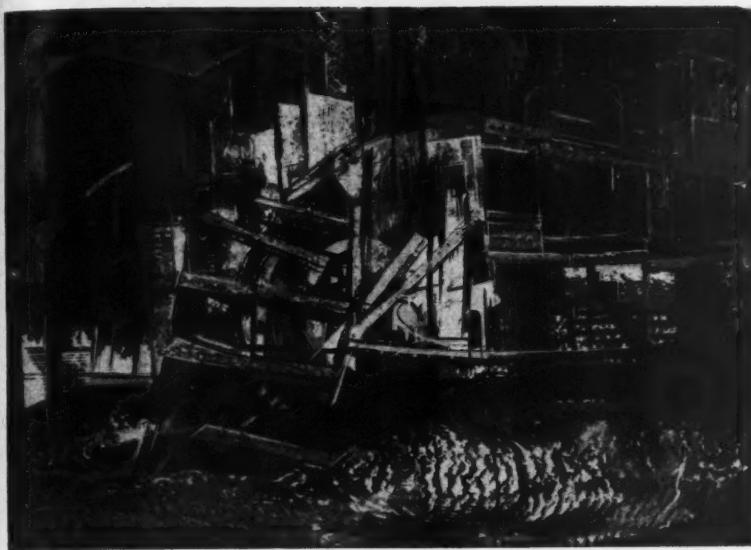
Watercolors of Brazil and America by Elizabeth G. Kaye are on view at the Argent Gallery. The artist has been impartial in her rendering of these subjects, yet the novelty of the Brazilian pictures gives them an especial appeal. The artist entirely escapes the colored postcard effects so often seen in paintings of such picturesque scenes through her simplification of design and her subordination of detail to an appreciable totality of impression. While Miss Kaye's brushing is swift and fluent, she frequently adds interest by crisp touches in contours, while her contrast of warm and cool color accumulation is particularly skillful. Her paintings obtain what might be called an interest that leads one to a second viewing of the work. (Until Feb. 5.)

—M. B.

Rhea Brown

The show just closed at the Norlyst Gallery by Rhea Brown had much sensitivity and range to recommend it. Three dominating studies, *Pink Feathers*, *Girl with Red Shawl* and *Blue Nude* were outstanding; also an unusually persuasive Negro head recently acquired by the School of African Studies of the University of Capetown. Observant and well-organized was the scene of local vegetation titled *Mountain Road, Haiti*.

—M. L.



Steamboat: XAVIER GONZALEZ (1st Honorable Mention)

Watercolorists Present 82nd Annual Show

THE EIGHTY-SECOND ANNUAL EXHIBITION of the American Water Color Society at the National Academy Galleries reaches up to 410 items, an aggregation impossible to appreciate thoroughly in one viewing, since satiation of vision and relaxing of attention ensue before completing the exhibition. Yet one gains definite realization that it is a well selected showing of contemporary work in this medium, with an extreme modicum of modern expression.

Steamboat by Xavier Gonzalez (1st Honorable Mention) is an interesting example of an objective theme developed with fantasy successfully. *A City There Was* by Hilde Kayn is romantic fantasy on a tragic theme, notable for its fusion of form and color. Grant Reynard's *Water Main Trouble* employs a matter of fact subject given a dramatic emphasis through its manipulation of light. Dong Kingman's *New York Bridge* (\$300 award) is a provocative recasting of a familiar theme in fresh appealing terms.

Another award winner, *The Ramparts* by John Taylor (Gold Medal of Honor), possesses a subtle interplay of neutral tones that intensifies the interest in its imaginative design. Some of the landscapes that are striking because of their original development of subject matter are: Robert N. Blair's *Cathedral*, a devastated edifice; *Wind-blown Houses* by Nicola Ziroli; *The Hawk* by Philip Moose; Raphael Gleitsmann's *White Church and Wild Wind* by Dan Lutz, filled with a tempestuous movement of form and color.

Other landscapes that reveal this same imaginative power in transforming observed fact are: *Wild Cherry* by Andrew Wyeth, *Jerri Ricci's Town*

Landing, Landscape by Xavier Gonzalez.

Among the figure pieces that call for comment are: *Los Mariachis* by Frederic Whitaker, gay, rhythmic figures; *Performers in Blue* by Edward Klauck; *The Family* by Joseph Foshko; *Gussie* by Alpheus P. Cole; Margery Ryerson's amusing depiction of a child at the piano in *The New Piece*.

Flower pieces deserve special mention, for although not numerous, they are outstanding. In Charles A. Aiken's *Flowers Again Batik* (purchase prize of \$150) the rich clusters of mauve-pink flowers triumph over the figured fabric. *Angel Trumpets* by Minna Walker Smith possess a full blown waxy splendor. Other handsome watercolors of flowers are by Winthrop Turney, Gordon Grant and Harry de Maine.

Awards, other than those already mentioned are: *Looking Forward* by Greta Matson (\$100 prize); *Schooner in Harbor* (\$100 prize) by Ted Kautzky; *Market on a Mound* by Frederic Whitaker (silver medal); *Victorian Gothic* by Edward Christiana (\$150 purchase prize); *Segonia* by John C. Pellew, (Second Honorable Mention); *Boston Rocker* by Henry Gillette (\$100 purchase prize).

Other paintings, which go on the record, are *Stormy Coast* by Syd Browne; *Factory Smoke* by Agnes A. Abbott; *Coast of Norway* by J. Floyd Yewell; *Brilliant Night* by John Alonso Williams; *Beach Plum Hill* by Carl Gaertner; *September Willows* by John C. McCoy; *Down to the Sea* by Jacob Getlar Smith; *Copley Square, Rain* by John Whorf and pictures by Frederick K. Detwiller, Sylvia Bernstein, Charles Culver, Valerie Swenson, Chris Ritter, Hobart Nicols, Ranulph Bye, Barse Miller, Loran F. Wilford, Ogden M. Pleissner, Bernard Klonis, Millard Sheets, Louis J. Kaep, Chen Chi, John Pike, Emil J. Kosa, Hirooka Honda, Frank Moser, Josephine Osgood Morris, Lars Hofstrup, Harvey Dunn, Norman Kent, and Flora Smith.

The exhibition continues through Feb. 13.—MARGARET BREUNING.

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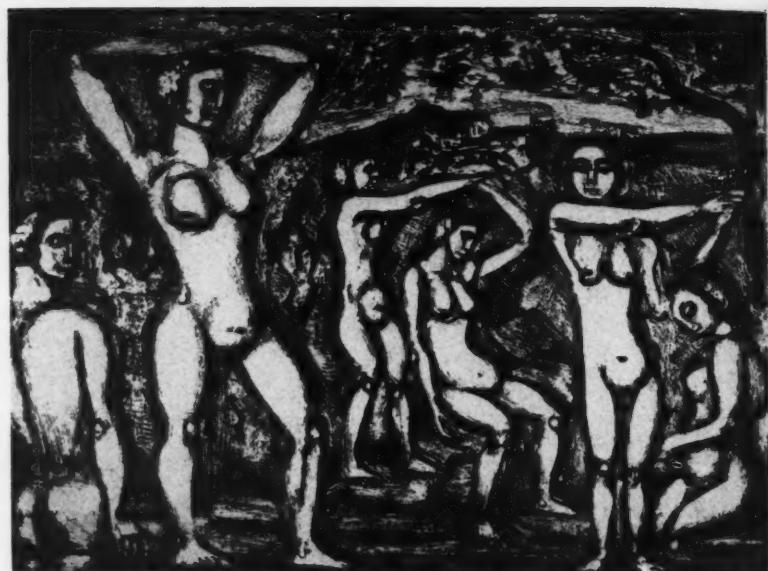
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Autumn: GEORGES ROUAULT (Lithograph)

Rouault and Other French Printmakers

ROUAULT heads the current show of living graphic artists at the Binet Galleries with an excellent group of rare prints. Two important works, lithograph and aquatint, are in first and final states. Side by side, the development is clear, both in the large *Autumn* printed finally in color and the vital "Sketch" and 2nd printing of *St. John the Baptist*. One of the most beautiful is an original proof, *Homo Homini Lupus* made for "Miserere et Guerre."

Matisse's pungent line tells a definitive story; *Chinese Girl* is among the best of his portraits, although *Dancer*

Standing and Dancer in an Armchair are equally expert in simplicity of line. Jacques Villon, in his cross-hatch manner, creates depths in *Le Plongeon* and the briefly executed *Gaby*.

Several early Picasso classical period etchings have been sent out for a Washington exhibition, but remaining are etchings for Balzac's *Chef d'Oeuvre Inconnu*, a most interesting set of illustrations. Raoul Dufy, with several large plates, rounds out this contemporary collection which contains much to draw print-lovers to the scene. (Until Feb. 19.)—M. L.

and the images she invokes are highly expressive and personalized.

Miss de Hadeln's Italy is not the grandiose country of a great cultural heritage—rather it is a happy simple land inhabited by everyday people in a background of natural beauty.—M. S.

Realism at Grand Central

The Grand Central Art Galleries (Vanderbilt Ave.) is presenting through Feb. 5 the recent paintings of Harry Shokler, realistic painter of romantic landscapes and seascapes. Shokler, a stickler for detail, seldom steps into the realm of imagination, rather he faithfully records graphically and realistically the everyday world that meets his eye. In his canvases one sees prosaic people employed in prosaic activities . . . participating in a Memorial Day parade, attending a Vermont auction, reclining before a summer hotel. Shokler's art succeeds in its elaborate accent on pure representation.—M. S.

A Glimpse of Europe

The Van Diemen Galleries are currently presenting the first New York one-man exhibition of Alex de Hadeln, Rumanian-born painter, who escaped from Bucharest with her family during the first World War invasion to live in France. She later received her artistic training at the Beaux Arts in Paris and the University of Florence, and her sensitive canvases reflect the artist's love for the two countries. Her conception is gentle, her execution deft,

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The Art Digest

Philadelphia Art News

By Dorothy Drummond

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February 1, 1949

PHILADELPHIA:—Norman Carton's first one-man show in twenty years, now at the Art Alliance, is a story of growth and emergence. His 29 oils are emotional rather than intellectual in flavor, and give the feeling of having welled up from the inner depths of the man.

It is not difficult to trace certain milestones along the way to maturity. The earlier canvases have a mystical, opalescent quality that meets a bolder, more definitive color-pattern in *White Rocker*. *Dance to Joy* and *Genevieve*, on the other hand, slough off opalescence to emerge fresh and clear in color with a piercing brilliance that the painter, himself, might liken to that of neon lights, since his concept owes much to the vivid quality of light-color made possible by modern inventions, and the development of electrical power.

Carton's painting, taken as a whole, has a singing quality comparable to music. *Nocturne*, in fact, is the direct result of an evening of cello music, with cello forms shaping its pattern, and the low, deep night-notes of the instrument suggesting tense ruddy tones overlaid by violet, blue, vermillion, and flashes of pinkish white. Although in the earlier oils there is a haunting mysticism expressed in opalescence and in a shrouding and inweaving of forms, the later works are less welded and more definitive in color patterning. It is as if the painter had suddenly emerged from a period of uncertainty into the light of day. Yet there is haunting poignance and poetic charm.

Jacques Falcou

Jacques Falcou, French contemporary, whose floral still-life enlivened the cover of *House and Garden's* January issue, is being introduced to Philadelphia at the De Braux Gallery.

Falcou is a realist who simplifies form and uses it with fine feeling for spacial arrangement. His work has a peculiarly set quality, as if every object in his composition had been placed just so, and shaped with awareness, but not imitation, of Braque. Sometimes a few objects occupy a large space; sometimes objects are carefully spotted for over-all effect, but always with simple color backgrounds or settings. The interweaving of color found in the work of Norman Carton is entirely absent. Yet a Falcou canvas has a flavor of its own.

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Calendar of New York Art Auctions

February 4. Friday evening. Kende Galleries: Modern paintings. Work by Renoir, Chirico, Utrillo, Toulouse-Lautrec, Cézanne, Vlaminck, Pissarro, Courbet, Derain, Forain, Fantin-Latour, Daumier, Hartley, Siqueiros, Romero, Modigliani, Covarrubias and Galvan. Now on exhibition.

February 3, 4 and 5, Thursday through Saturday afternoons. Parke-Bernet Galleries: 18th century English and French furniture. Staffordshire and lustre ware, paintings and rugs, property of Vernita Seeley, Mrs. Henry A. Perkins, others. Sheraton, Hepplewhite and Regency examples. Empire sets of chairs, canapés and cabinet pieces. Decorative paintings and portraits by Moreelse and Beach; Flemish 17th and 18th century tapestries. Georgian silver and Sheffield plate. Now on exhibition.

February 7 and 8. Monday and Tuesday afternoons. Books from the library of the late Dr. Claude W. Trapp, property of three New York private collectors, others. First editions. Rowlandson drawings; A. E. Newton and Napoleon collections. Standard sets; books about books, color plates; Americana. Exhibition from Feb. 2.

February 10 and 11, Thursday and Friday afternoons. Parke-Bernet Galleries: French Provincial furniture and decorations, formerly contained in the Chateau Feodal of the Comtes de Montraville Bastide sous-Sauzon and acquired from their heirs, other French sources. Louis XV carved walnut serpentine-front small commode; Empire acajou commode, c. 1830; Régence carved walnut serpentine bombe commode; Directoire walnut secrétaires à abattant. Also textiles, porcelains, mirrors, candelabra. Exhibition from Feb. 5.

February 12. Saturday afternoon. Parke-Bernet Galleries: Early American furniture, lustre ware, historical blue china, rugs, decorations, sold in liquidation of the partnership of the late Arthur S. Quinnell by direction of the surviving partner, John E. Bihler, together with other property. Philadelphia and New England furniture from the Haskell collection, including Sheraton small inlaid mahogany and branch satinwood swell-front sideboard; pair of Sheraton carved mahogany armchairs; and Georgian shell-carved mahogany side chair with claw-and-ball feet. Chippendale mahogany yoke-front writing desk with claw-and-ball feet; Sheraton inlaid mahogany and branch satinwood small bow-front sideboard and pair of mahogany side tables with drop leaves. Small group of English 18th century furniture. Blue Staffordshire matched dinner service depicting landing of Lafayette by Ralph and James Clews. Georgian and Early American silver. Exhibition from Feb. 5.

February 15. Tuesday evening. Parke-Bernet Galleries: Early and contemporary engravings, etchings and lithographs from private collections. Posters and other lithographs by Toulouse-Lautrec, Bonnard, Steinlin. Work by other modern or contemporary French artists, as well as that of more conventional masters. Exhibition from Feb. 10.

February 16, 17, 18 and 19, Wednesday through Saturday afternoons. Parke-Bernet Galleries: French furniture and decorations, collection of the late Mrs. Arents, others. Parquetry designs and bronze doré mounts by F. Linke. Louis XV and XVI style wall sconces. Italian Renaissance furniture including cassoni, credenze, armchairs. Minton, Coalport and other table porcelain, Venetian and other table glass. Dresden and Meissen porcelain statuettes, pair of Vincennes white soft-paste porcelain groups by L. F. de la Rue, c. 1755. Exhibition from Feb. 12.

February 24. Thursday evening. Parke-Bernet Galleries: Dutch and other Old Masters, British and American portraits, property of Mrs. Elizabeth Andriesse, Erick Bergmann, others. *Portrait of a Lady Holding a Necklace* by Hans Fries (Swiss, c. 1480-90); *The Holy Family and the Sparrow*, attributed to Raphael; *The Tax Collector* by Van Reymerswaele; *The Betrayal of Christ*, with a Fleeting Youth by Correggio; *Boy with Apples*, given by Bredius to Rembrandt; *Interior with the Boors Saying Grace and Presentation at the Temple* by Jan Steen; *Landscape with Ferry Boat* by Salomon Van Ruyssdael; *The Visitor of the Betrothed* by De Hoogh; portraits by Konick, Bol, Netscher; two works by Teniers the Younger. *Study for the Portrait of Anna, Countess of Bedford* by Van Dyck; two portraits by Nicolaes Maes; *View of Venice* by Guardi; *Miss Sarah Price as a Child* by Reynolds; *Miss Margaret Inglis* by Raeburn and *George Washington* by Rembrandt Peale. Exhibition from Feb. 19.

The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

Paintings

| | | |
|---|--------------------|----------|
| Homer: <i>A Voice from the Cliffs</i> (P-B, Pach) | Private Collector | \$12,000 |
| Renoir: <i>Le Jardin de la Poste à Cagnes</i> (P-B, Pach) | Private Collector | 7,750 |
| Manet: <i>Les Petits Cavaliers</i> (P-B, Pach) | Charles Sessler | 4,250 |
| Van Gogh: <i>Landscape at Arles</i> (P-B, Pach) | M. V. Horgan, Art. | 4,100 |
| Rouault: <i>Paysage Biblique</i> (P-B, Pach) | M. V. Horgan, Art. | 3,300 |

Prints

| | | |
|--|-------------------|---------|
| Zorn: <i>The Toast</i> (P-B, Whittemore) | Private Collector | \$1,000 |
| McBey: <i>Dawn: The Camel Patrol Setting Out</i> (P-B, Whittemore) | Private Collector | 850 |
| Bone: <i>A Spanish Good Friday</i> (P-B, Whittemore) | M. Knoedler & Co. | 750 |

The Art Digest

Sales at Kende

AN AUCTION of 53 modern paintings and one bronze plaque will be held at the Kende Galleries on the evening of February 4, the property of Syrie Maugham, Frederic Beckman and other private collectors.

The group contains four oils, a sanguine drawing and a bronze relief by Renoir, including *Peches*, formerly in the Gangnat collection and *Environs de Cagnes* from the Vollard collection. Rarities include a 1913 self portrait by Chirico, a pre-1914 white period Utrillo of Montmartre, plus two later paintings; Kokoschka's *Santa Margherita* (1927); and *The Circus Drummer* by Daumier.

Among other works are three posters and a crayon drawing by Toulouse-Lautrec; a pencil sketch by Cézanne from the Vollard collection; paintings by Vlaminck, Pissarro, Courbet, Rodin, Derain, Forain, Fantin-Latour, Klee, *Bird of Paradise* by Hartley, *Weeping Boy* by Siqueiros and a self portrait by Frida Kahlo. Other Latin Americans represented are Orozco, Merida, Covarrubias and Galvan. An exhibition is now open to the public.

Death of Ault

It is generally believed by the friends and associates of George C. Ault in Woodstock, N. Y., that a tragic accident caused his death on December 30. Originally reported as suicide when he was found in the flooded Sawkill River, after being absent from his home four days, the painter's wife and closest friends discounted the theory as unsound on several counts.

Ault was in a happy frame of mind when he left a company of well-wishers on the night of his disappearance. He had had several recent successes—at the Pennsylvania Academy and at the Carnegie Institute, also at the Butler Institute, Youngstown, where his canvases had recently won acclaim. Consequently, friends claim he slipped on the dangerous river bank and was carried downstream.

Artists and other residents attended Ault's funeral at the Art Association in Woodstock, where one of his strong and sensitive paintings, *Universal Symphony*, was hung during the service.

—MARGARET LOWENGRUND.

Henry Hering at 74

January 17 marked the passing of Henry Hering, the sculptor, at the age of 74 in New York City. Born in this city, studied at Cooper Union, at the Art Students League, and went to Paris for L'Ecole des Beaux Arts becoming a protege of Augustus St. Gaudens.

Hering's sculpture covered a broad field, from medals and portrait medallions to monumental works. He is known for his architectural sculpture in Chicago for the Field Museum of Natural History, the Industrial Arts Building, and the Union Station. He had contracts for work on Federal Reserve Banks in Dallas, Kansas City, Chicago, Cleveland and Pittsburgh. Best known among his pediment groups are those he made for Severance Hall and the Medical Arts Building in Cleveland.

February 1, 1949

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On My Rounds

By Margaret Lowengrund

"Art is One," the creed of Dikran G. Kelekian, has been the basis of his life-work. The remains of his distinguished collection, housed in the new Kelekian Gallery on East 69th Street, is proof in itself that the well-known collector's guiding idea—"marry the old with the modern"—is sound and functional. Above a fine 5th century Coptic stone hangs a Chirico, beside it two rare Indian and Persian figures from the first centuries of our time. Courbet's handsome study of a dog is near the entrance; on the balcony above, fine Renaissance tapestries; objects from 4,000 B.C. surround white-bearded Mr. Kelekian in his modernized museum. . . . His thoughts are always progressive; he admires James S. Plaut of Boston's Institute of Contemporary Art, with whom he arranged an exhibition. . . . "Important artists are Degas, Matisse, Van Gogh, Lautrec, Courbet." Of Picasso, classed by Kelekian as a genius, he says: "He is a spoiled child—and a great charmer, powerful, with plenty of brain which he uses insultingly. . . . You can quote what I say," adds Kelekian, settling back in his chair. "It is all in the interest of great art."

Another authenticated Van Gogh, valued at \$100,000, has been sold. However the New York *Times* notes that neither the Dutch authority, Dr. Jacob de la Faille, who authenticated it, nor Reeves Lewenthal, A.A.A., who made the transaction, would disclose where it had been found.

"I draw and draw, and I walk and walk," Henry Koerner told an inquiring gallerygoer on the first day of his show at the Midtown. . . . "I have never painted anything I have not seen." Koerner is short and dark and quick; he explains his paintings with animation and sincerity. They are allegorical, representing people and events to him, and strife. The people cannot escape their past, he believes, but they still have a chance to make the future and, without destructive bitterness for his eradicated family background, he does what he can in his work.

Speaking of titles for abstractions, Ary Stillman has quite an assortment chosen by a poet friend for his many non-representational subjects at the Bertha Schaefer Gallery. Since the varied themes are poetic and colorfully vibrant, their names add more to the paintings than to the mystery of them: *Ritual*, *Horizon*, *Drumbeat* have rhythmical qualities in common, while *Animatography* goes entirely elemental.

. . . In a recent *Tiger's Eye* Bradley Walker Tomlin entitles a late composition *Still Moment with Portent of High Rising Wind*; and here's another from the same publication, *I'd Rather Learn to Sing from One Angel than Teach 10,000 Stars How Not to Dance*.

Harry Hering, who has very much changed his style of painting lately and produced a series of startlers in black, white and red, claims he finds his fav-

orite titles from scientific research articles, specifically on the atom bomb. Retired from business, he always has had a huge output in oils, mostly done by daylight bulbs at night. He is a dynamo of energy. Once more, at the close of the war, he found himself in business. Unintentionally (for the trade) he invented a set of long-handled palette-knives and a unique paint-box, which among other materials could not be found in wartime. Result: Much to his chagrin but somewhat to his profit, the demand for his palette-knives has kept Harry Hering on the go, so he once more paints only in his spare time.

Grand old instructor at the Art Students League, Frank Vincent Du Mond, has recently been toasted in recognition of 57 years on 57th Street as teacher, friend and mentor of many a famous professional. . . . "Old" might be the wrong word, after all, according to Mr. Du Mond's famous reply to an offer of a ground-floor studio, for lack of elevator service at the League, "I don't want it for myself, but I'm afraid some of my students have been with me so long that they're beginning to find those five flights a tough climb!" . . . Good neighbor policy is pursued by ex-League student Mirta Cerra from back home in Cuba. She offers to give up her place on the exhibition roster at the Lyceum Lawn Tennis Club, Cuba, for Minna Citron (no play on names) to put on a show during February. Women are doing things in Cuba.

HOT PASTRAMI IN ART:—Comes a letter from an editor of *Hat Life*, the "creative magazine for the men's hat industry," with a lead about pictures on exhibit in the Olympic Delicatessen, whose proprietor has put on his *First Annual Art Show*; he also cites a laundrette in the Village selling drawings and paintings from its walls at a low price range. The art-to-the-people movement is spreading, as also witness a postcard received by our editor, Peyton Boswell. It is signed simply "A Passer-by," and reads, "Take a look at the window of the Irving Bank, 111th St. and Broadway. . . . Terrific art!" With the best intentions, since our editor has not wandered so far from the beaten track in years, we pass on the information.

Two Young Moderns

The Charles-Fourth Gallery is sponsoring two debuts by serious young modernists, Tom Boutilis and Thomas Holbrook Kendall. Boutilis shows well-organized oils that stem from the cubist tradition, dark and cool in palette. His *Church-Like House*, with its luminous gothic arches, *Descent from the Cross* and *Crucifixion* are commendable canvases.

Kendall was born in Greece and brought up in China, and he liberated his own family from an internment camp while serving with our army Counter-Intelligence. His experimental, explosive gouaches show more originality than control, slight Oriental influence, and they sometimes look like monoprints. We liked *City in the Rain*, *Burmese Buddha* and *Still Life*. (Through Feb. 3.)—J. G.

The Art Digest

• ART BOOK LIBRARY •

BY JUDITH K. REED

Two American Masters

"John Singleton Copley" by James Thomas Flexner. 1948. Boston: Houghton Mifflin Co. 139 pp. Illustrated. \$7.50.

James Thomas Flexner, author of *America's Old Masters* and, more recently, that splendid book on Colonial painting, *First Flowers of Our Wilderness*, has expanded his earlier studies on Copley to bring us the first modern biography of America's first great painter.

It is a fascinating book, for Flexner is working with one of the most dramatic personal histories in the story of art: the emergence of greatness where even the most optimistic members of the "genius will out" school would have cried impossible. And in this narrative of the phenomenal rise of a self-taught Colonial to equality and leadership in the sophisticated art world of Europe; of the inevitable conflict arising from the contrast of what he evolved out of his inner strength and outer ignorance and what he realized later after seeing the accomplishments of the past, a conflict that resolves itself in a slow but tragic denouement, there is challenging material for the novelist.

Flexner, however, while dramatizing his research, has stuck to fact and esoteric discussion for his pioneering work. Bringing the imaginative industry of a good journalist to an art monograph, he has produced an excellent volume, one that is both highly readable and authoritative. Moreover, as in his other works, Flexner's achievement lies not only in excellent coverage of material at hand but also in his ability to make clear and vivid the terrific odds against which a Colonial artist labored, odds which make the pursuits of a contemporary art student seem deceptively easy.

Born in Boston in 1738, Copley grew up in the old harbor where his widowed mother kept a tobacco shop. Despite what now seems to us to be an inconceivable lack of opportunity to study, Copley became a successful painter much honored in his city and, in fine American tradition, moved up many social steps when he married the daughter of a wealthy merchant, Richard Clarke, an agent of the East India Company and one of the consignees of the tea that provoked Boston's famous party.

When Copley was 36 he set out on his long-planned trip abroad. Until then he had known little of the history of painting and almost nothing first hand of the styles of Europe, old or contemporary. But when he did get to England, where Benjamin West became his sponsor, Copley was disappointed as well as impressed by this realization of a dream come true.

Despite homesickness, Copley stayed in Europe, determined to complete his art education before calling for his family and settling down in England—where his career was to be so brilliant as to make him adopted by the English

as a painter of their own school, until his star declined in the last decades of his long life, when neglect and senility claimed him.

In his desire to be fair to Copley, the author, who shows marked preference for Copley's American paintings, disagrees with other writers when he refutes charges that Copley was a Tory who deserted his native land when it was on the brink of disastrous civil war and revolution. Flexner points up the artist's role as liaison agent between his father-in-law and other tea consignees (who had sought safety in the British fortress, Castle Williams), and the Revolutionaries in Boston. He asserts Copley's position as that of the man of peace, not reaction, who sought the impossible in trying to bring compromise between two antagonistic forces.

These and other aspects of the personality of Copley, by circumstance and inheritance a strange and conflicting one, are discussed in this highly interesting biography.

"Martin Johnson Heade" by Robert G. McIntyre. 1948. New York: Pantheon Press. 71 pp. of text. Illustrated. \$3.75.

Martin Johnson Heade, 19th century American painter whose work received critical acclaim during his lifetime in his own country and brought him the title of a Knight of the Order of the Rose in Brazil, a decoration awarded by Emperor Dom Pedro II for his studies of hummingbirds, is another forgotten artist only recently rescued from the oblivion that obscures so many of his painting contemporaries.

Within the past two years the Metropolitan, Brooklyn and Newark museums, the Detroit Institute and the Addison Gallery have all purchased works by Heade, and now Robert McIntyre, head of the Macbeth Gallery, brings us the result of his long research in this first biographical and critical study of the artist.

Accompanying the text are 24 illustrations including reproductions of Heade's famous *Storm on Narragansett Bay* which, when exhibited in the Museum of Modern Art's show of *Romantic Painting in America*, became at once a "find" and the inspiration for the revived interest and study of Heade; *Rhode Island Landscape* from the Stephen Clark collection; the dramatic *Approaching Storm* and a tranquil but also compelling *Summer Showers*, as well as examples of the bird and flower pictures in which Heade also excelled.

A pioneering study, the text of the book covers such biographical material as is available on the artist, learned from trips to Heade's birthplace in Lumberville, Buck County, and library research, together with a sensitive analysis of Heade's achievements. Written informally, the book presents a well-rounded study, enthusiastic and critical, of an artist well worth knowing. A convenient list of the present owners of Heade's work is also included.

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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Atlanta, Ga.

8TH ANNUAL EXHIBITION OF PAINTINGS, SCULPTURE & PRINTS BY NEGRO ARTISTS. Apr. 3-May 1. Atlanta University. Jury. Purchase awards. Entry blanks due Mar. 15. Work due Mar. 19. For blanks and further information write

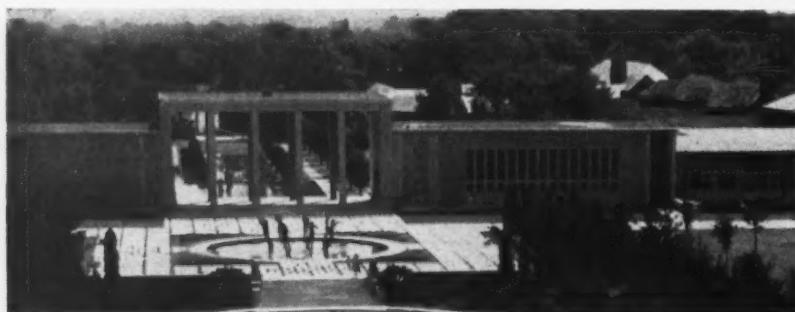
Art Exhibition Committee, Atlanta Univ., Atlanta, Ga.

Indiana, Pa.

6TH COOPERATIVE ART EXHIBITION. Apr. 23-May 23. State Teachers College. Open to all artists. Media: oil, watercolor, tempera. Jury. Prizes and purchases. Entry fee \$5. Entry cards due Mar. 21. Work due Mar. 28. For further information write Orval Kipp, Dir., Art Dept., State Teachers College, Indiana, Pa.

Jersey City, N. J.

PAINTERS & SCULPTORS SOCIETY OF NEW JERSEY ANNUAL MEMBERS EXHIBITION. Apr. 1-30. Jersey City Museum. Open to all artists. Media: oil, watercolor, black & white, sculpture. Jury. Awards. For further information write Ward Mount, 74 Sherman Place, Jersey City, N. J.



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Laguna Beach, Calif.

8TH NATIONAL PRINT EXHIBITION OF LAGUNA BEACH ART ASSOCIATION. Apr. 28-May 29. Laguna Beach Art Gallery. Open to American artists. Media: block prints, engravings, etchings, lithographs, monotypes, silk screen. Jury. Prizes total \$105. Entry fee \$1. Entry cards and fee due Apr. 20. Work due Apr. 23. For further information write R. L. Babcock, c/o Laguna Beach Art Association, Laguna Beach, Calif.

New Orleans, La.

ANNUAL EXHIBITION OF ART ASSOCIATION OF NEW ORLEANS. Mar. 2-30. Isaac Delgado Museum. Open to all artists. Dues \$5 a year. Media: painting, sculpture, drawing, graphics, crafts. Jury. Prizes total approx. \$1,125. Work due Feb. 19. For further information write Delgado Museum, City Park, New Orleans 19, La.

New York, N. Y.

ANNUAL EXHIBITION NATIONAL SERIGRAPH SOCIETY. Mar. 28-May 7. Serigraph Galleries. Open to all artists. Jury. Prizes. Entry fee \$1 for non-members. Entry blanks due Feb. 16. Work due Mar. 1. For further information write Doris Meltzer, Dir., Serigraph Galleries, 38 W. 57th St., New York City 19.

123RD ANNUAL EXHIBITION. National Academy of Design. Juried & Invited. First Section, Oils, Sculpture, Mar. 10-23. Work due Feb. 18. Second Section, Watercolor, Graphic Art, Architecture, Mar. 31-Apr. 13. Work due Mar. 1. For further information write National Academy, 1083 Fifth Ave., New York City 28.

AMERICAN VETERANS' SOCIETY OF ARTISTS 10TH ANNUAL NATIONAL EXHIBITION. Feb. 14-28. National Arts Club. Open to members or service men or ex-service men and women. Media: painting, sculpture, prints. Jury. Awards. Entry fee: \$5 to members; \$6 to non-members for painting and sculpture; \$3 and \$4 for prints. Work due Feb. 11. For entry blanks and further information write Frederick Allen Williams, 58 West 57th St., New York City.

Philadelphia, Pa.

10TH ANNUAL COLOR PRINT EXHIBITION OF AMERICAN COLOR PRINT SOCIETY. Mar. 11-30. Print Club. Original prints in color. Jury. Honorable mentions. Entry fee \$2 to non-members. Entry cards due Feb. 26, sent to Wuanita Smith, Treas., 1010 Clinton St., Philadelphia. Work due Feb. 26, sent to Print Club, 1614 Latimer St., Philadelphia, marked for American Color Print Society.

Portland, Maine

66TH ANNUAL EXHIBITION, SECTION II. Mar. 7-27. Sweat Museum. Open to all American Artists. Medium: Oil. Jury. Fee: \$1. Entry cards and work due Feb. 19. For further information write Bernice Breck, Sec'y., 111 High St., Portland.

Seattle, Wash.

21ST ANNUAL NORTHWEST PRINTMAKERS' EXHIBITION. Mar. 9-Apr. 3. Art Museum. Open to all artists. All print media. Entry fee \$2. Purchase prizes. Entry cards due Feb. 14. Work due Feb. 16. For further information write Mrs. Wm. F. Doughty, 718 E. Howell St., Seattle 22.

Tulsa, Okla.

4TH ANNUAL NATIONAL AMERICAN INDIAN PAINTING. May 3-July 3. Philbrook Art Center. Open to all artists of North American Indian or Eskimo extraction. All media. Jury. Prizes. For further information write Dorothy Field, Philbrook Art Center, 2727 Rockford Rd., Tulsa, Okla.

Washington, D. C.

21ST BIENNIAL EXHIBITION OF CONTEMPORARY AMERICAN OIL PAINTING. Mar. 26-May 8. Corcoran Gallery of Art. Open to all artists residing in U. S. and possessions. Jury. Prizes total \$5,000. Work due Feb. 14. For further information write Corcoran Gallery, Washington 6, D. C.

Wichita, Kan.

DECORATIVE ARTS-CERAMICS ANNUAL. Apr. 16-May 15. Wichita Art Association. Open to all living American craftsmen. Media: textile weaving, silversmithing, jewelry and metalry, ceramics, ceramic sculpture. Jury. Prizes. Entry fee \$2. Work due Mar. 31. For further information write Mrs. Maude Schollenberger, 401 N. Belmont Ave., Wichita, Kan.

REGIONAL SHOWS

Albany, N. Y.

14TH REGIONAL EXHIBITION ARTISTS OF THE UPPER HUDSON. May 4-June 5. Institute of History & Art. Open to all artists who live within 100 mile radius of Albany. Media: oil, watercolor, pastel, sculpture. Jury. Prizes. Work due Apr. 9. For further information write Robert G. Wheeler, Albany Institute of History & Art, 125 Washington Ave., Albany 6, N. Y.

The Art Digest

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Athens, Ohio
7TH ANNUAL OHIO VALLEY OIL & WATERCOLOR. July 1-31. Edwin Watts Chubb Gallery, Ohio Univ. Open to residents of Ohio, Ind., Ill., W. Va., Penna., Ky. Media: oil, watercolor. Jury. Prizes total \$500. Entry cards due June 1. Work received May 15-June 10. For entry cards and further information write Dean Earl C. Seigfried, College of Fine Arts, Ohio Univ., Athens, Ohio.

Burlington, Vt.
19TH ANNUAL NORTHERN VERMONT ARTISTS EXHIBITION. Mar. 11-Apr. 3. Fleming Museum. Open to residents of Vermont. Media: oil, watercolor, pastels, black and white. Jury. Awards. Entry fee \$1. Entry cards due Feb. 15. Work due Feb. 22. For further information write Harold S. Knight, 15 Nash Pl., Burlington, Vt.

Columbia, Mo.
FIRST STEPHENS ALL MISSOURI BIENNIAL Mar. 15-Apr. 15. Stephens College Art Center. Open to past and present residents of Missouri. Media: oil painting. Prizes. Entry fee 50c. Work due Mar. 1. For further information write Stephens Biennial Art Center, Stephens College, Columbia, Missouri.

Dallas, Tex.
2ND SOUTHWESTERN EXHIBITION OF PRINTS & DRAWINGS. Mar. 6-27. Museum of Fine Arts. Open to artists who have been legal residents of Ariz., Ark., Colo., La., N. M., Okla., Tex., for one year prior to date of exhibition. All media of prints and drawings. Jury. Prizes. Entry blanks and work due Feb. 19. For further information write Miss Jett Prewitt, Dallas Museum of Fine Arts, Dallas 10, Tex.

Minneapolis, Minn.
CENTENNIAL MINNESOTA. June 1-30. Dayton Co. Open to artists working in Minn., Wis., Iowa, N. Dak., S. Dak., Mont., Upper Mich. and all artists born in Minn. Media: oil, watercolor, gouache, tempera. Subject to be of Minnesota life—executed during past 2 years. Jury. Prizes total \$10,000. Work received Apr. 1-15. For further information write "Centennial Minnesota," The Dayton Co., Minneapolis 2, Minn.

New Haven, Conn.
48TH ANNUAL EXHIBITION OF NEW HAVEN PAINT & CLAY CLUB. Apr. 4-23. New Haven Free Public Library. Media: oil, watercolor, sculpture, black and white. For further information write Lorraine W. Gamsby, Orange Center Road, Orange, Conn.

Newark, N. J.
24TH ANNUAL EXHIBITION WORK OF NEW JERSEY ARTISTS. First Section, Oils, Mar. 1-31; work received Feb. 23, 24. Second Section, Watercolors, Sculpture, Apr. 4-29; work received Mar. 29, 30. Jury. Cash awards. Entry fee \$1. For further information write Mr. Lute Pease, Chairman of Exhibition Committee, Newark Art Club, 38 Franklin St., Newark 2, N. J.

Rockford, Ill.
25TH ANNUAL ROCKFORD & VICINITY ARTISTS' EXHIBITION. Apr. 4-May 1. Burpee Art Gallery. Open to persons living within radius of 90 miles exclusive of Chicago and Milwaukee. All media. Jury. Prizes. Fee \$2 plus \$5 membership dues. Entry cards and work due Mar. 16. For further information write Florence Miller, 737 N. Main, Rockford, Ill.

Springfield, Mass.
30TH ANNUAL EXHIBITION OF SPRINGFIELD (MASS.) ART LEAGUE. Mar. 6-27. Museum of Fine Arts. Open to members (dues \$4.) Media: oil, watercolor, sculpture, prints, drawings, crafts. Jury. Prizes. Entry cards and work due Feb. 23, 24. For further information write Jessie C. Morse, 62 Jefferson Ave., Springfield 7, Mass.

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The Wolf's Lair

By Ben Wolf

SANTE FE:—Friends of Alfred Morang should not miss the tribute to his radio program (K.T.R.C., Santa Fe) *Weekly World of Art*, now currently featured in the January third issue of *Broadcasting Magazine*, a Washington, D.C., periodical devoted to radio and television.

* * *

Santa Fe's Oliver LaFarge has just been appointed a member of President Truman's Indian Commission. Few men in the arts have a keener appreciation of Indian affairs than LaFarge. Mr. Truman made a fine choice, insofar as opinion hereabouts is concerned.

* * *

Perhaps one of the most discussed bits of news, artwise, in New Mexico, at the moment, concerns Raymond Jonson, Professor of Art at the University of New Mexico. The university's president, Tom L. Popejoy, has just announced that an agency fund has been created, through the financial assistance of Mr. and Mrs. Frank Rand, Jr., Miss Amelia Elizabeth White, and Mr. and Mrs. Raymond Jonson, all of Santa Fe. Through this fund, the university will shortly establish an art laboratory on the campus, which will be known as the Jonson Gallery, and will be under Jonson's supervision.

* * *

Raymond Jonson is presenting to the new museum, which will bear his name, approximately 400 of his own paintings, which date from 1912 to the present time, plus his personal collection of some 50-odd works by fellow artists, which he has gathered through the years. Artist Jonson, a resident of Santa Fe for the past twenty-five years, is known throughout the Southwest as an early champion of abstract and non-objective art.

* * *

Veteran Ernest L. Blumenschein, who first explored the painting possibilities in Taos in 1898, is about to be honored with a retrospective exhibition of his canvases of New Mexico, at the Dallas Art Museum.

* * *

Dorothy Block Exhibits

A first exhibition by Dorothy Block is now current at Norlyst, imaginative and wide in scope. "There is nothing to paint on Fire Island, so I did this *Fantasy*," Miss Block pointed out. It is conglomerate, as are many of the other canvases, organized as to color which is a bit on the raw side but clear and bright, fairly caught between the naive and the sophist approach. *Stranger at the Window* is interesting in mood, spirited in color and theme. For a "first" this show is lively and promising. (Until Feb. 5.)—M. L.

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BOSTON INSTITUTE SURVEY

[Continued from page 12]

Oskar Kokoschka, cheerful philosopher and artist must have observed when he came to Boston last month, that, whatever else is proved, a new tolerance has come up since the old days, and a new public is ready to accept things which people of the '30's either laughed at, got mad over or ignored.

Thus the show, whatever conclusions may be drawn, underscores the democratic tendencies of American painters, points out without preaching how some were tentative and others bold, how some were sycophants and others rebels, in the times that have helped make our present.

The carpers may deliver tirades about the Institute's failure to level new lances against the nebulous and hard-to-hit targets of its noted pronouncement. But its present purpose is educational though not controversial and it has performed a fine service to those who may have forgotten or did not know the high-lighted names of the past and the way some of these have come forth with flaming colors into our era.

OTHON FRIESZ DIES

Announcement was made in Paris on January 11 of the death of the 69-year-old landscape painter Othon Friesz.

In his younger years Friesz associated himself with a controversial group that more conservative circles called "les fauves" ("the wild beasts"), stigmatizing the group with "brutality." Maturity mellowed his painting into quieter expression, however, and in 1938 he was chosen as a juror for the Carnegie International Exhibition of Paintings. That year the artist had a show at the Durand-Ruel Galleries in New York, exhibiting 18 landscapes and figure subjects done mostly in the preceding two years.

Friesz, born in Le Havre in 1879, a descendant of sea captains, started painting about 1895. He studied under Bonnat and Gustave Moreau at Ecole des Beaux Arts.

For Neighborhood Houses

An auction-party, called "Artists for Neighborhood Art," will be held jointly at the Sidney Janis Gallery and the Betty Parsons Gallery on the evening of February 12, for the benefit of the United Art-Workshops of Brooklyn Neighborhood Houses. More than 50 artists have contributed paintings, drawings, sculptures, ceramics and prints, among them Joan Miró, Alexander Calder, Jacques Lipschitz, Lyonel Feininger, Jack Levine, I. Rice Pereira, Abraham Rattner and William Zorach.

Luise Rainer is chairman of the honorary hospitality committee, and Katherine Cornell and Quentin Reynolds are among the sponsors. The \$5 combination Invitation-Drawing card may be purchased now or at the door.

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Please—Please—Please

Those Art Week reports must be in by March 20. They should be shipped to Wilford S. Conrow, National Secretary, Carnegie Hall, New York, in care of J. Nelson, Asst. Sup., Stage Entrance. File this address now, and note the closing date. We have twice before printed this but telephone calls keep coming in asking about it. The beautiful prizes to be awarded for participation in this event should steam up all our Chairmen to make an impressive account of the doings in their States. Already some reports have reached us.

Our New Treasurer

Mr. Nils Hogner, long a member of the League's Board, former Chairman of our State Chapters and always dependable for any duties which have been loaded on his shoulders, was elected National Treasurer at the last meeting of your Board.

This change was occasioned by the resignation of the former treasurer,

Edmund Magrath, who was suddenly hospitalized. We are glad to report that Mr. Magrath is again back home but for the time being he must take things easier. It was something of a wrench to have to agree to his resignation for he was rendered a conspicuous service in his years in this office and in charge of the League's finances. We are happy to announce that Mr. Magrath will still retain his position as Chairman of the League's Honor Roll.

Florida Plans

Florida is making great strides in art. Much credit must be given to our State Chairman, Mrs. Myrtle Taylor Bradford of Miami, for her tireless work in this field. Except it would be revealing a part of her Art Week report we should like to recount one thing which is quite outstanding. In the meantime we shall have to curb our curiosity.

But there is one feature which is hers alone and always an outstanding

affair. Each year, Mrs. Bradford gives an Artists and Writers Breakfast. The last one we reported. This year she is presenting our Honor Roll certificates to two Florida artists who were cited by our Florida Chapter. These are Carl Folke Sahlin and Chester A. Taylor. The date of the breakfast is February 15, and promises to be a notable occasion.

Something New

The venerable and distinguished Catherine Lorillard Wolfe Art Club which, in its long life has kept bringing new and young blood into its organization, has just had its annual exhibition at the Barbizon-Plaza in New York.

This club which is distinctly feminine in its personnel decided to try something new this year. They would have an all-male jury. And here, we must confess, we slipped. Instead of heeding our admonitions to dodge all kinds of jury duty, these lovely ladies talked us into serving. But we had some awfully good support. They also chose Frederic Whitaker and Wilford S. Conrow, and we are just in receipt of a nice note from Eleanor Philbrick, Corresponding Secretary of the Club, saying, "Everyone has been most enthusiastic about the prize awards."

Mrs. Eleanor Gay Lee has been elected president of the club.

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Artists Have Own Museum

Asheville, N. C., has a novelty in the way of a Museum. It is operated by a group of working artists. Its board of directors and officers and members are all working artists. This is the only one of its kind in the country, so far as we know.

This Asheville Artists Guild has just held their first show which has been a splendid success. They have attracted the city officials and art lovers who have gotten solidly behind the project and it is off to an auspicious start.

For their first exhibition they invited F. Ballard Williams, Wilford S. Conrow, Nils Hogner and Albert T. Reid to send them four paintings each. These 16 paintings made a very diversified showing and the officials of the Museum were enthusiastic in their appreciation of this participation. It looks like a great start those North Carolina artists have made. Perhaps they have blazed a new trail which it is hoped others may follow. They have proven the practicality of the plan.

Our State Chairman for North Carolina who lent them a helping hand is enthusiastic about their initial success and their future.

Mexico Revises Copyright Laws

A new law giving an author life time rights to his works was passed last year by the Mexican Congress. At his death the rights extend to his heirs for twenty years, and should there be no heirs, the rights become the property of the State. This includes written works, musical compositions with or without words, sketches, illustrations, paintings, sculpture, lithographs, photographs and motion pictures.

Maybe our United States will some day awaken to the fact that while on the subject of social security it could well be extended to our artists and authors. It is really due them.

Suit for Infringement

William R. Leigh has started proceedings against the UAW, CIO, which stands for United Automobile, Aircraft, Agricultural Implement Workers of America, affiliated with the Congress of Industrial Organizations, known as CIO. A lawsuit has been filed in the Southern District of New York, U.S. Court, by Miss Dorothy Frooks, attorney for the plaintiff, for a copyright infringement of the plaintiff's work of art. The infringement consisted of a

reproduction of Mr. Leigh's painting for the purposes of promoting the Union for membership while workers were negotiating a wage agreement in a television plant.

This action on the part of Mr. Leigh follows the unwarranted use of one of this member's paintings which we chronicled at the time. This pictured a group of western ponies bunched to protect themselves from a pack of wolves. We said at that time that these people had no more right to appropriate Mr. Leigh's horses than they would to go out on a ranch and annex a lot of the owner's equines without his permission or remuneration.

Mr. Leigh's painting was a large canvas which attracted much attention at his show in the Grand Central Galleries and it must be quite obvious to anyone that he has suffered a loss.

On the Subject of Inflation

Since three members sent in the clipping from the *Herald-Tribune's* "Twenty Years Ago" feature on its editorial page recently, it would seem this particular item holds more than passing interest. It bore a Paris date line and we quote:

"A picture by Cézanne bought for \$20 a few years ago, brought \$15,000 at a recent auction. Ninety-three other modernist pictures bought by a collector for \$1,355 sold for \$136,000."

While we are all so hot and bothered about inflation, take a look at the real thing. What do you presume made that Cézanne bring 750 times more in the space of a few years, or what was pumped into them which increased the collective worth of the others more than 100 times? Ballyhoo costs money but Barnum found many years ago it did the business. It also inspired him to get off his memorable line.

Remember April 23

Don't forget this date. It is your Annual Dinner and this one promises to be quite an affair. It might not be a bad idea to get your reservations attended to. But remember—April 23, at Salmagundi Club, New York City.

—ALBERT T. REID.

Carnegie Acquires Bourdelle

Woman at Prayer, a bronze by Emile Antoine Bourdelle has been presented to the Carnegie Institute by Mrs. Lambert Oppenheim. Bourdelle, at the time of his death in 1929, held first place among French sculptors, succeeding Rodin, whose friend and pupil he had been. The bronze is now on view in the Department of Fine Arts at the Carnegie Institute.

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CALENDAR OF CURRENT EXHIBITIONS

AKRON, OHIO

Art Institute Feb.: *Inaugural Exhibitions in New Building*.

ALBANY, N. Y.

Institute of Art Feb. 9-Mar. 6: *American Drawing Annual*.

ANDOVER, MASS.

Addison Gallery To Mar. 13: *Material & Immaterial*.

ATLANTA, GA.

High Museum To Feb. 15: *Original Currier & Ives Paintings*.

BALTIMORE, MD.

Museum of Art To Feb. 27: *Elie Nadelman, Sculpture*.

Peale Museum To Feb. 27: *Paintings by Philip Tilbury*.

Walters Art Gallery To Mar. 6: *Gavarni, Drawings & Watercolors*.

BLOOMFIELD HILLS, MICH.

Cranbrook Academy Feb.: *National Biennial Ceramics, Textiles*.

BOSTON, MASS.

Belvedere Gallery Feb.: *Drawings, Paintings, Sculpture*.

Margaret Brown Gallery To Feb. 12: *Arthur K. D. Healy, Drawings*.

Doll & Richards To Feb. 5: *George Demetrios, Sculpture, Drawings*.

Guild of Boston Artists Feb. 7-19: *William Jewell, Watercolors*.

Holman's Print Shop Feb.: *Fine Prints, Old Maps, Americana*.

Institute of Contemporary Art To Mar. 1: *American Painting Survey*.

Museum of Fine Arts Feb.: *Recent Accessions, Paintings, Prints*.

Vose Galleries To Feb. 13: *Boston Society of Watercolor Painters*.

Wiggin Gallery, Public Library Feb.: *Muirhead Bone, Drawings*.

BUFFALO, N. Y.

Albert Galleries From Feb. 9: *Harold & Dr. Charles Olmsted*.

CHARLOTTE, N. C.

Mint Museum To Feb. 27: *Paintings & Mural Designs by Jack Lubin*.

CHICAGO, ILL.

Art Institute From Feb. 10: *Chicago & Vicinity Artists Annual*.

Associated American Artists To Feb. 28: *Gyuri & Juliet Repes*.

Borgelson Gallery Feb.: *Emerson Woelffer*.

Button Gallery Feb.: *W. Russell Flint*.

Chicago Galleries Assoc. Feb.: *Nina Grifin; Irma Kene Koen*.

Field Galleries Feb.: *Darrel Austin*.

Findlay Galleries To Mar. 4: *Chicago Society of Etchers Show*.

Gallery Studio Feb.: *Godfrey Dunderberg, Pictorial Photography*.

Little Gallery To Feb. 27: *Violet Fogel; Margaret Craft*.

Public Library Feb.: *Freeman Schoolcraft, Sculpture*.

CINCINNATI, OHIO

Art Museum Feb.: *Charles Cutler; Ralston Crawford*.

Closson Gallery Feb. 2-14: *John P. Farris, Toolied Watercolors*.

CLEARWATER, FLA.

Art Museum To Feb. 13: *Contemporary American Painting*.

CLEVELAND, OHIO

Museum of Art Feb.: *Georges Braque; Pompeian Art from Louvre*.

COLORADO SPRINGS, COLO.

Fine Arts Center To Mar. 13: *A New Direction in Intaglio*.

DALLAS, TEX.

Museum of Fine Arts To Feb. 13: *Wedgwood; Gladys Lloyd Robinson*.

DENVER, COLO.

Art Museum Feb.: *Cornelis Ruhtenberg*.

DETROIT, MICH.

Institute of Arts Feb.: *Washington Art & Archipenko*.

GREEN BAY, WIS.

Neville Museum Feb. 6-28: *Gimbels Wisconsin Centennial Show*.

INDIANAPOLIS, IND.

Herron Museum To Feb. 20: *Contemporary American Paintings*.

KANSAS CITY, MO.

Art Institute To Feb. 25: *Weber, Hartley, Rattner, Avery, Knaths, Nelson*.

Nelson Gallery Feb.: *Contemporary New England Painting*.

LOS ANGELES, CALIF.

Art Association To Feb. 17: *Painting & Sculpture Group Show*.

Cowie Galleries Feb.: *Sol Wilson*.

Deutsch Gallery Feb.: *Modern Paintings*.

Esther's Alley Gallery Feb.: *Group Exhibitions*.

Hatfield Galleries Feb.: *French & American Painting*.

Stendahl Galleries Feb.: *Ancient American & Modern French Art*. Taylor Galleries Feb.: *Contemporary American Paintings*.

Vigeveno Galleries To Feb. 16: *Howard Warshaw, Paintings*.

LOUISVILLE, KY.

Speed Museum Feb.: *40 Master Prints Before 1700*.

MANCHESTER, N. H.

Currier Gallery To Feb. 15: *Scalamandre Fabrics*.

MANHATTAN, KAN.

State College Feb. 6-13: *Fine Arts Festival*.

MIAMI, FLA.

Terry Art Institute To Feb. 11: *Paintings by Doris Rosenthal*.

MINNEAPOLIS, MINN.

Institute of Arts To Feb. 17: *Max Beckmann Retrospective Show*.

Walker Art Center To Mar. 13: *"A New Direction in Intaglio."*

MONTCLAIR, N. J.

Art Museum Feb. 5-20: *Contemporary Chinese Painting*.

NEW HAVEN, CONN.

Yale University Gallery To Feb. 13: *Sculpture Since Rodin*.

NEW ORLEANS, LA.

Delgado Museum Feb. 7-28: *Modern Church Art*.

NEWARK, N. J.

Newark Museum Feb.: *18th & 19th Century Paintings*.

NORFOLK, VA.

Museum of Arts Feb. 6-27: *Oil & Watercolor Regional Annual*.

OAKLAND, CALIF.

Art Gallery To Feb. 13: *Sculpture by Jacques Schnier*.

OKLAHOMA CITY, OKLA.

Art Center Feb. 8-28: *Norma Bassett & Arthur Hall*.

OMAHA, NEB.

Joslyn Museum To Mar. 13: *Six States Annual Show*.

PASADENA, CALIF.

Art Institute Feb.: *Portraits by Seymour Thomas*.

PHILADELPHIA, PA.

Academy of Fine Arts To Feb. 27: *Oil Painting & Sculpture Annual*.

Art Alliance To Feb. 27: *Norman Carton, Joseph Winter*.

Carien Gallery To Feb. 7: *Edward Hicks, American Primitive*.

Contemporary Art Association Feb. 9-Mar. 2: *Watercolor Show*.

De Brauwe Gallery To Feb. 26: *Jacques Falcou, Recent Paintings*.

McClees Gallery Feb.: *Portraits by Anthony Carnelli*.

Moore Institute Feb. 2-24: *Benton Spruance*.

Museum of Art To Feb. 27: *Franklin Portraits*.

Print Club Feb. 8-28: *Wood Engraving, Woodcuts, Block Prints*.

School of Industrial Art To Feb. 12: *Oils by Abraham Rattner*.

PITTSBURGH, PA.

Arts & Crafts Gallery To Feb. 13: *Balcombe Greene*.

Carnegie Institute To Feb. 27: *Collection of Fine Prints*.

PITTSBURGH, MASS.

Pittsburgh Museum To Feb. 28: *Paintings by Francis R. Fast*.

PORTLAND, ORE.

Art Museum To Feb. 12: *Haitian Popular Artists*.

PROVIDENCE, R. I.

Museum of Art Feb. 3-Mar. 9: *"Isms" in Art Since 1800*.

RALEIGH, N. C.

State Art Gallery Feb. 6-28: *N. C. Architects' Annual*.

ROCHESTER, N. Y.

Memorial Art Gallery Feb.: *Florida Gulf Coast Group*.

ST. LOUIS, MO.

City Art Museum To Feb. 17: *Masters from Berlin Museums*.

SACRAMENTO, CALIF.

Crocker Gallery Feb.: *Old Master Paintings & Drawings*.

SAGINAW, MICH.

Saginaw Museum To Feb. 27: *Waldo Revere*.

SAN FRANCISCO, CALIF.

City of Paris From Feb. 2: *Doris Borchwell; Fay Morgan*.

De Young Museum Feb.: *Rinaldo Cuneo Retrospective Show*.

Labauf Gallery Feb. 2-25: *George Stillman; Frank Loddell*.

Legion of Honor Feb.: *Contemporary American Acquisitions*.

Museum of Art To Feb. 20: *Robert McChesney, Byron Randall*.

SANTA FE, N. M.

Modern Art Gallery Feb.: *Contemporary Painting & Sculpture*.

Art Museum To Feb. 14: *Frank Llyod, Jane Wiley, Felia Gallo*.

SEATTLE, WASHI.

Art Museum Feb.: *Early Christian Musical Art*.

SPRINGFIELD, MASS.

Smith Art Museum Feb. 6-27: *Kuniyoshi, Prints & Drawings*.

Museum of Fine Arts To Feb. 20: *Young Boston Artists*.

SYRACUSE, N. Y.

Museum of Fine Arts Feb.: *American Provincial Paintings*.

TORONTO, CANADA

Art Gallery To Feb. 17: *Metropolitan Museum Loan Show*.

TULSA, OKLA.

Philbrook Museum Feb. 6-27: *Modern French Masters*.

UTICA, N. Y.

Munson-Williams-Proctor Feb.: *Prints by Hogarth, Constable*.

WASHINGTON, D. C.

Library of Congress To Feb. 11: *Centennial of Oregon Territory*.

National Gallery Feb.: *Michelangelo's "David."*

Pan American Union To Feb. 15: *Latin American Photography*.

Corcoran To Feb. 20: *De Gustibus...*

Whitney Gallery Feb. 9-28: *Herman Maril, Oils & Gouaches*.

WICHITA, KAN.

Art Association Feb.: *Dorothy Sherry; Enrique Riveron*.

WOODSTOCK, N. Y.

Rudolph Galleries Feb.: *Paintings by Tschacbasov*.

YONKERS, N. Y.

Hudson River Museum To Feb. 22: *William F. C. Etting*.

YOUNGSTOWN, OHIO.

Butler Institute Feb. 6-27: *Traveling Watercolor Show*.

Laurel Gallery (108E57) To Feb. 4: *Albert Pels*.

Levitt Gallery (16W57) To Feb. 12: *John Haley*.

Julien Levy Gallery (42E57) To Feb. 15: *Gallery Group*.

Camilla Lucas Gallery (36W47) To Feb. 4: *Piranesi Etchings*.

Luyber Galleries (112E57) To Feb. 5: *Lamar Dodd; Feb. 7-26: Leon Karp*.

Macbeth Gallery (11E57) To Feb. 19: *Edna Reindel, Paintings*.

Marquie (16W57) To Feb. 8: *American & French Contemporaries*.

Matisse Gallery (41E57) Feb.: *Henri Matisse 1946-1948*.

Metropolitan Museum (Fifth at 82) Feb.: *150 Years of Lithography*.

Midtown Galleries (605 Mad.) To Feb. 10: *Henry Koerner*.

Mid-Century Gallery (343E86) Feb.: *Group Show, Paintings*.

Milch Galleries (55E57) To Feb. 19: *Ferdinand Warren*.

Morgan Library (29E36) To Mar. 19: *Piranesi Drawings*.

Museum of Modern Art (11W53) To Mar. 20: *American Paintings*.

Museum Natural History (Cent. Pk. W. at 79) To Feb. 22: *Ethelynde Smith*.

Museum of Non-Objective Painting (1071 Fifth) To Feb. 13: *European Artists*.

National Academy (1083 Fifth) To Feb. 13: *Watercolor Soc. Annual*.

National Arts Club (1 Gramercy Pk.) To Feb. 9: *Painting & Sculpture* (1986). Laurel Dodd; Leon Karp.

New Art Circle (41E57) To Feb. 12: *Josef Schardt*.

New School (66W12) To Feb. 18: *Charles Leirens*.

New York Circulation Library of Paintings (51E57) Feb.: *Contemporary & Old Masters*.

Newcomb-Macklin (15E57) Feb. 7-19: *Frederick K. Detwiler*.

Newhouse Galleries (15E57) Feb.: *Distinctive Paintings*.

Newton Gallery (11E57) To Feb. 10: *Ricardo Gomez Campuzano*.

Niveau Gallery (63E57) Feb. 1-14: *Modern French Artists*.

Norlyst Gallery (59W56) To Feb. 13: *Jim Moon; Feb. 7-19: Douglas Reynolds*.

Parsons Gallery (15E57) To Feb. 12: *Jackson Pollock*.

Passeidoi Gallery (121E57) To Feb. 19: *Gallery Artis Group*.

Pen & Brush Club (16E10) To Feb. 8: *Charlotte Whinston*.

Peridot Gallery (61E12) Feb. 7-Mar. 5: *Melville Price*.

Perla Gallery (32E58) To Feb. 26: *Picasso For Young Collectors*.

Pinacotheca (40E68) Feb.: *Fritz Glarner, Relational Painting*.

Portraits, Inc. (460 Park) Feb. 9-26: *Am. Soc. Miniature Painters*.

Rehn Galleries (683 Fifth) To Feb. 12: *George Pickens*.

Riverside Museum (310 Riverside Dr.) Feb. 1-20: *Cleveland Artists*.

Roku Gallery (51 Greenwich) To Feb. 5: *Remo Farrugia*.

Rosenberg Galleries (16E57) To Feb. 19: *Karl Knaus*.

Salpeter Gallery (36W56) To Feb. 19: *Alex Redein, Paintings*.

Scalamandre Museum (20W55) To Feb. 15: *Symbol of the Rose*.

Bertha Schaefer Gallery (32E57) To Feb. 12: *Ary Stillman*.

Schaefer Galleries (52E58) Feb.: *Old Masters*.

Schoneman Galleries (73E57) Feb.: *Fine Paintings, All Schools*.

Schulteis Galleries (15 Maiden Lane) Feb.: *Old Masters*.

Sculpture Gallery (4W8) Feb.: *Group Exhibition*.

Seamen's Church Institute (25 South) Feb.: *Skippers Who Paint*.

Seligmans Galleries (5E57) To Feb. 12: *Adolph Goettlieb*.

Serigraph Gallery (38W57) To Feb. 26: *Lena Gurr; Harry Shoulberg*.

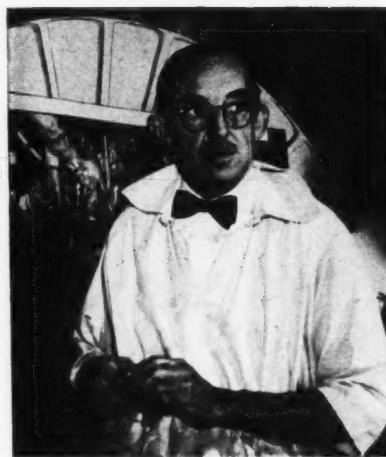
E. & A. Silberman Galleries, Inc. (32E57) Feb.: *Old Masters*.

Society of Illustrators (128E63) To Feb. 15: *Wallace Mo gan*.

The Studio (642 Lex.) Feb.: *Raymond Thayer, Loren Wilford; Prints*.

Torán Studios (680 Lex.) Feb.: *Antonio Rodriguez del Valle*.</

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DEAN CORNWELL, N.A., noted mural and easel painter, working on a detail of his mural, "The Story of the Telephone" for a new Telephone Building. The mural will be finished in 1949 and will be 180 feet long (a half city block). It will have 150 figures, for which 50 models were used. Mr. Cornwell is enthusiastic about the Genuine Casein Colors.

Dean Cornwell N.A. says "No change in value or color from wet to dry"

GRUMBACHER GENUINE CASEIN COLOR

- remains water soluble on the palette for days.
- dries quickly on the painted surface
- dries to the same value as when first applied—no color change from wet to dry
- becomes waterproof when dry
- for use on any absorbent ground
- used as a tempera, as an aquarelle and for underpainting
- for all styles and techniques
- for fresco painting on wet or dry plaster
- stable emulsion-free from excess water
- does not contain dryers
- thins with water



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From the soil of Cyprus **RAW UMBER**

Umber takes its name from one of the chief sources of this "Shadow Earth", the province of Umbria in Italy; but the variety most desired by the old Italian Masters was imported from the Island of Cyprus, and the best specimens of umber are still obtained from this locality. Raw Umber is chemically similar to Yellow Ochre but differs in containing a large proportion of one of the higher oxides of manganese.

At the Winsor & Newton factory, the raw earth is graded and the best portions are then finely ground, washed and dried before their conversion into "Raw Umber" as an oil or water color paint. Other carefully selected specimens are calcined before the finishing process to make the more translucent and warmer color, "Burnt Umber".

Here are two more thoroughly permanent artists' favorites which have no action on other pigments.



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